

# DRAMATIC MIRROR



LIEUTENANT  
GITZ-RICE

COMPOSER 'OF  
PAL O'MINE

DATES AHEAD—VAUDEVILLE VOLLEYS—ROAD SHOWS

# Paramount-Arbuckle

## COMEDIES



### Hey, Fatty!

**A**RE you *human*? Folks are beginning to believe you're not.

They don't believe any *human* being could turn out, month after month, such bundles of uproarious laughs as you do.

And every bundle bigger and better. Is there no bottom to your laugh mine?

How do you do it, "Fatty"? Are you a wizard? Or are you just a genius?

Whatever it is, keep at it. You have the public with you so strong that every time a theatre advertises "'Fatty's' here today," the whole town is there, too.

FAMOUS PLAYERS-LASKY CORPORATION  
NEW YORK

ARBUCKLE PICTURES

# THE MIRROR

LOUIS R. REID

Managing Editor

OUT of the West has come a new reform movement directed against misleading advertisements. Its scope is broad. Amusements—as well as patent medicines—will be affected. The legislators of Utah are the seekers after truth. And so far as amusements are concerned they intend to bring about a result whereby “all star” casts are “all star” in fact as well as in announcements, and “original New York company” and “100 nights on Broadway” will mean exactly what they say.

An important measure, if passed, and one affecting chiefly the unsung profession of press agent! When press agents are compelled to tell the truth the millennium in theaterland may be said to have arrived.

SHOULD the movement extend to New York a mortal blow will be dealt. Half the zest in reading the Sunday show shop advertisements will be lost and life on Broadway will take on a sober, statistical, disillusioned character that will not be genuinely welcomed—even by visitors from Utah.

BRITAIN apparently intends to keep pace with America in post-bellum enterprise. We no sooner herald the plunge of ex-Cabinet member McAdoo into the golden pool of pictures than Great Britain trumpets the entrance into the films of Lord Beaverbrook, former Minister of Information. Lord Beaverbrook, it appears, has considerable wealth and considers motion pictures as the most lucrative field at present for investment.

THAT busy little bee boy of the theater, George Michael Cohan, much to his own surprise and the expressed delight of his fellow managers and friends, helped to celebrate the eight anniversary of the theater bearing his monicker, as the saying is, the night of February 13. On that occasion he appeared as the ostensible owner of the property (though he is owner in name only); the author of the play (“A Prince There Was”) being shown there, the star of same and the director of its production.

THIS is the third anniversary Mr. Cohan has celebrated in this same way—once as the author, composer, star and part owner of “The Little Millionaire,” and again as the same for “Broadway Jones.” Just now he is doing nothing more than playing eight performances a week in “A Prince There Was” and supervising daily post-production rehearsals of the new Cohan-Harris music play, “The Royal Vagabond.”

WHEN Jack Barrymore plays his original part, that of the title, in “Peter Ibbetson” (with Lionel as the colonel and Ethel as the lost love), it will be his first appearance as as serious actor on the screen. Previously he has devoted his cinema career to romping farces of the “Man from Mexico” and “Here Comes the Bride” genre, living his own life as a farceur and letting his art worry along as best it could. Now he joins up with brother and sister in a concentrated dramatic invasion of filmland. And the exhibitors and producers as well

## Press Agents and Producers Must Tell the Truth in Utah—Lord Beaverbrook and the Marquis of Queensberry to Seek Film Revenues—The Many-Sided Cohan — Magazines Invade the Pictures

as the stars will reap, if we're not greatly mistaken, a golden harvest.

THE Shakespeare ambition continues to be unavoidable—this season. It has now extended to Leo Ditrichstein. He has expressed an intention

to play Othello, now that he has no one to please but the public and himself. Let us see, Othello was a great lover, too.

A WORLD of contrasts is presented by the screen. First it was the Literary Digest which was transferred to the films. Now comes Snappy Stories as the newest subject of motion pictures. Is there not room for the New Republic and Judge, for the Atlantic Monthly and the Police Gazette?

WILLETTE KERSHAW'S suit against the Selwyns, alleging a broken contract and offering dictaphone evidence to substantiate the claim, suggests that in future all meetings between managers and prospective stars should be hedged around with all reasonable precautionary measures. Let the star be accompanied to the manager's office by one or two detectives, a couple of court reporters and a group of personal witnesses, preferably feminine. To meet this condition the manager may engage his own staff of protectors, legal and physical, and after the papers are signed tea may be served and an informal dance enjoyed.

THOSE who know how sincere were the ambitions of the original group of Washington Square Players will wish the New York Theater Guild all success in its planned spring campaign in the old Garrick (now French) theater. The guild is composed largely of the older members of the W. S. P. group, some recently returned from the wars and others who have just been waitin' round for another chance at self-expression.

THE Marquis of Queensberry has long held a distinguished place in the sporting world. Rules which he formulated for boxing contests are still in force today. However, the Marquis is not satisfied with one place of distinction. He is seeking other worlds to conquer, principally the world of motion pictures. He is making arrangements to establish a big film enterprise in Northwest Canada which will include a studio and a chain of eight or ten picture houses within a radius of 500 miles of Edmonton. The screen lures leaders of nobility, as well as plain everyday John Smiths.

ROY K. MOULTON, in the Evening Mail, calls Mayor Ole Hansen, of Seattle, “The Better Ole.” Might it not be said that this “Better Ole” also has won favorable notice all over the country?

THE New York World has dispatched Karl K. Kitchen to probe into the morals—or lack of them, if need be—of the Hollywood studios. In other words, the World will attempt to verify what the Hattons in a moment of impulsive playwrighting disclosed in “The Squab Farm.” At any rate, the World will be watched eagerly by the people of the screen.

### DRAMATIC MIRROR

H. A. WYCKOFF, President.

CHICAGO, Peoples Gas Bldg., A. T. SEARS.

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TRIG JASON IN VAUDEVILLE

# ARE THE GAME LAWS ON ACTORS LIFTED?

BY HEYWOOD BROWN

## One Critic Hopes Such Will Not Be the Case — Performers Get Benefit of Doubt at Hands of Reviewers — Criticism Is Personal Impression

A RECENT case in court in which the judge charged the jury that a critic might use extravagant, severe and harsh language in describing the work of an actor without rendering himself or his newspaper liable to damages so long as his opinion was fair and honest would seem to lift the game laws on actors so far as critics are concerned. We hope it will not be so interpreted and we do not believe that it will.

It seems to us that most newspaper reviewers are inclined to give the performer the benefit of the doubt in most cases where a characterization has not pleased them. Critics ought to give the player the benefit of the doubt. After all it is difficult, although not impossible, to distinguish a good piece of acting from a good part and likewise a bad performance from a bad part. If the critic has read and is familiar with the play in question, he ought to be able to make the distinction, but if the play comes to him as a brand new piece of work he may very well blame the actor when his quarrel actually lies with the playwright.

### Part Rather Than Actor Stands Out

ON many occasions some play is produced in which a minor part stands out and the critic not infrequently rushes back to his office to proclaim the fact that John Brown, who impersonated the butler in the brief scene in act three is easily the best player in the piece, although he has only four lines to speak.

Eventually the play goes into stock and if the critic had the time and the interest to follow it there is a possibility that he would find that the local man in Keokuk and again in Spokane and Indianapolis seemed the best player in the piece through the accident of being cast for the small bit as the butler. In other words, it was the part and not the player which stood out. Of course, this principle may work in exactly the opposite direction to the disadvantage of the actor.

### Ignorance of Acting

ANOTHER reason why critics should, and generally do, pull their punches when dealing with actors is that not many people know much about acting. Critics of long experience know something, to be sure, but their knowledge is limited by the fact that the theory of acting has never been as definitely defined as most other branches of artistic endeavor.

A piece of acting cannot be subjected to the same careful and critical analysis as a bit of sculpture or a painting. One can't get up and walk around it or hold some phase of it in suspended animation while he studies it. Since the actor himself seldom knows how he produces certain effects it is a little hard to expect the critic to be able to explain it fully. Acting more than any other art is intuitive.

A few months ago a painter went to John Barrymore and told him that he was much struck by the way in which he held his right hand during the gypsy scene in "Redemption." The painter had made a study of hands and he wanted to add Barrymore to the collection. He asked the actor to hold his hand in the way he held it during that particular scene in the play, and Barrymore was absolutely unable to give him the effect he desired. Barrymore could not remember the exact gesture, and in order to complete the picture it was necessary for the artist to come another night and watch the performance. There was little or no variation from night to night in the way in which the actor held his hand, but he needed the stimulus of a performance to achieve the desired effect.

But although it is difficult for a dramatic critic to write dogmatically about an intuitive art there is one approach in which he has a perfect right to be definite. Whistler once rebuked an art critic for saying, "That is good" and "This is bad," and advised him to say, "I don't

like this" and "I do like that." After all, that is in effect what a dramatic critic does when he reviews a show. Of course, he must go a little further than that and explain the reason for his like or dislike as well as he can.

### Critics Do Not Pretend to be Infallible

THE point is that the critic does not pretend to be sitting up on some cloudbank and rendering a divine and infallible judgment on a play or an actor either. He carries into the theater with him certain definite prejudices and preferences. If these prejudices and preferences are too numerous and too narrow, he has no business to be a dramatic critic, but he has a right to a limited number. He ought to have them. If he had none, his opinion would be worth little. It is the critic's set prejudices and preferences which make him one with the theatergoing public. All the playgoer has to do is to pick out a critic whose prejudices approximate his own and then he may with a certain safety go to the plays which his particular sort of a critic likes and stay away from those which he doesn't like.

As a matter of fact, most theatergoers do not determine their choice of plays in any such way. They go rather by what their mother, or brother or business associate tells them. They know the point of view of these people better than they know the point of view of any of the newspaper writers, and therefore the opinion is much more valuable to them.

Anybody who thinks that a newspaper critic is trying to tell people what they ought to like is entirely in error. All the newspaper reviewers we ever met were much more humble than that. They were satisfied to let their own particular public know just what impression a certain show made upon their own particular type of mind. The critics make no assertion that they are right or that they are speaking for posterity or anything like that; they only say that what they put into the paper is their own personal opinion.

It takes a successful ticket speculator to pass judgment on the genuine nature of a first-night demonstration. The critic has to cling to what he can be sure about, and the only thing about which anybody can be sure is his own opinion.

### Critical Privileges for Audiences

WE never could understand why audiences were not accorded some of the same privileges as critics. Theatrical etiquette in this country holds that an ordinary paying patron in a theater may express either approval or nothing. In a democracy the right to applaud ought to carry with it the right to hiss. If an umpire gives a bad decision at a baseball game, everybody in the stand may call him everything from "robber" to "murderer," but an actor can come out on the stage and torture and kill the part of Hamlet by slow degrees without any audible protest. Twenty-five hard-fisted young men at a musical comedy can recall a song again and again in spite of the fact that nine hundred and fifty would prefer never to hear that particular ditty again and least of all at that particular moment. The people who don't want to hear it have no way of expressing their opinion. Fortunately the public has one exceedingly effective manner of recording its dislike of a play. It can stay away from a show in droves.

# THE PLAY WORLD AND ITS PEOPLE

## "NOTHING BUT TRUTH" SLOGAN TO HIT AMUSEMENTS IN UTAH Proposed Bill Puts Press Agent in Danger of Fine or Jail if He Exaggerates Qualities of Film or Play He Represents

A bill introduced this week in the Utah state legislature, aimed at advertising, specifying directly "false or misleading statements," will, if passed, include amusement and entertainment advertising in its scope.

Thus, if a production is advertised as the "original New York production and cast," it must be such. If a playhouse cost a million dollars (according to the ads) its cost must actually have reached that figure. If a cast is advertised as an "all star" cast every member must measure up to that standard—must have been

started in his own name. If a chorus is advertised to comprise a certain number of performers, the count must be correct. If a play is advertised as having run so many months or weeks in the big towns, were beside the press agent who draws the long bow.

By the terms of the bill, the manager or publisher who perpetuates in good faith the assertions of the producers or press agents will not be considered guilty.

Penalty for conviction will run as high as \$500 fine or a lengthy term of imprisonment.

## PENNSYLVANIA SEEKS REPEAL OF BLUE LAW

### Theatrical Interests Back Move to Nullify Antiquated Measure

Theatrical men in Pennsylvania, particularly in Philadelphia and Pittsburgh, are vitally interested in proposed legislation to repeal the "Blue Laws" of the State. Since colonial times it has been illegal for theaters and places of amusement to be open in Pennsylvania on Sundays. Many unsuccessful attempts have been made to repeal these statutes.

The State Legislature is now in session at Harrisburg, and certain bills nullifying these obsolete laws have been introduced at the instigation of men having large fortunes invested in theatrical productions and theater properties. It is understood that the political organization in control is in favor of the legislation.

While some opposition will appear to the bills, already some of the leading clergy of Philadelphia have come out in favor of the new bills, and definite action by the Legislature is promised at an early date.

## Miner's Reaches Half Century

The firm known as the Estate of the late Henry C. Miner passed its fortieth birthday this week, and goes down in history as the oldest established theatrical firm in the show business.

The Henry C. Miner firm began its career 50 years ago, started by the late Henry C. Miner, father of the two sons who now supervise its destiny—namely, Harry, H. Clay, Elmer, Thomas and George.

## Actress Tries Suicide

Helen Yates, an actress who has appeared occasionally with the Wallace Stock Company in Salt Lake City, attempted suicide last week by drinking poison in her room in a Salt Lake City hotel. According to her roommate, dependency was the cause of Miss Yates' attempt on her life. Treatment at the Emergency Hospital averted a fatality.

## IS THAT SO!

Mrs. Richard Mansfield has turned over to the Drama Department of the Carnegie Institute of Technology, Pittsburgh, a trunkful of costumes that her late husband wore in some of his best known plays. Her son Richard, who died last autumn at a Texas flying field, was a student in the Drama Department at Tech.

Robert Stevens, brother of Emily Stevens, jumped from stage manager to leading man of "The Invisible Fox" at the Harris Theater, with three hours' notice.

Bernard Granville, lieutenant in the U. S. Air Service, has recovered from a wound.

E. Lyall Swete will play the leading role in the new Maeterlinck play, "The Burgomaster of Belgium."

Tony Sarg, the illustrator, will inaugurate a series of marionette plays for children, beginning in April with a dramatization of Thackeray's "The Rose and the Ring," by Hettie Louise Mick.

Wybert Stamford, London producer who staged "Good Morning, Judge," at the Shubert Theater, has been presented with a diamond studded gold cigarette case by the members of the company.

Thomas Dixon, Jr., has become house manager of the Harris Theater.

Vincent Sullivan is singing the leading tenor role in "The Lilac Domino" at the Empire Theater, London.

F. Ziegfeld, Jr., has just placed under contract for next season De Lyle Alda, the young Chicago soprano, now appearing in the Ziegfeld Midnight Frolic and Nine o'Clock Revue atop the New Amsterdam Theater.

Edith Wynne Matthison and Charles Ram Kennedy will read the balcony scene from "Romeo and Juliet," the trial scene from "The Merchant of Venice," and a selection of Shakespeare Sonnets, at St. Mark's Church, Tenth street and Second avenue, at 4 p. m., Sunday, Feb. 23.

Louise Muldener has been engaged for the "Friendly Enemies" company on tour.

LUCY. MUERTHE MOSELLE.  
FRANCE  
6 December, 1918.

MR. LOUIS REID,  
c/o N. Y. DRAMATIC MIRROR.  
Dear Mr. Reid: Wish to inform you of the fact I have for the past few months received copies of the MIRROR "over here" and those of us of the profession congratulate ourselves on our good fortune, as we were usually situated in places that never heard of the existence of your paper, but we generally managed to secure same through some source. By this you can readily see that the DRAMATIC MIRROR will find its way wherever the theatrical people are located.

Thanking you for past favors, and the excellent reading material the DRAMATIC MIRROR has furnished during my time on this side, I remain,

Most respectfully,  
Sergeant Major Girard Patterson.

## JURY UPHOLDS TRIBUNE CRITIC

### Finds Broun's Comment on Acting of Geoffrey C. Stein Unprejudiced

A jury before Justice Dugro in the Supreme Court last week decided that Geoffrey C. Stein, an actor, was not entitled to libel damages against the New York Tribune for a criticism, written by Heywood Broun, of his acting in "The Awakening of Spring," Wedekind's sex play, which was produced at special matinees in March, 1917.

Stein asked \$10,000 damages after Broun had criticized his performance as the worst he had ever seen. The actor contended that the review was unfair and prejudiced.

A feature of the case was that Broun was called to the witness stand as a witness for the plaintiff. The writer stuck to his previously expressed opinion that he had never seen a more incompetent performance and denied that he had any prejudice against Stein.

Counsel for the Tribune argued that the article was not libelous per se, and asked that the suit be dismissed. Justice Dugro overruled the motion and allowed the case to go to the jury.

The jury upheld the newspaper's contention that Broun's criticism was "fair comment," and therefore privileged. Justice Dugro pointed out that it is not necessary for a critic to be correct in his opinion, but he must be honest and must not assail an actor for acts of his private life not concerned with his performance.

## Clowns Form Union, Call It "The Jokeys"

Now the circus clowns have formed a union. Forty members of the ancient and honorable clowning profession, meeting at the Hippodrome Feb. 16, formed the nucleus of the organization, known as the "Jokeys."

The principal motive of the union is to protect the jesters both from managerial encroachments and from each other, the complaint being made that they steal one another's "stuff." The president is Poodles Hanneford; treasurer, Bluch Landolf, and secretary, Happy Lambert.

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association



The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Feb. 18, 1919. The following members were present:

Messrs. Bruce McRae (presiding), Stewart, Wise, Jones, Mills, DeCordoba, Churchill, Stevenson and Kyle.  
New members (through New York office): Anne Amerys, Shirley Aubert, Arthur Barry, Irene Bordoni, Jane Carroll, Frances Clyde, Cyril Du For, Clara K. Garvin, R. Derly Holmes, Edna James, Cynthia Kellogg, John Joseph Mahan, Madeleine Marshall, Martha Mayo, Laurence C. O'Brien, J. B. Squire, Frederick Sutton, T. Tamamoto and Clara Verdara (and through Chicago office): Edith Altamus, Lawrence Coghlan and Will Morrissey.

An interesting case was won the other day by our lawyers before Judge Murray in the Third District Municipal Court. An entire company, after rehearsing several weeks, was thrown out without pay by the closing down of "Mother's Liberty Bond" after a two nights' run. We remember well hearing about their troubles during rehearsals and how we finally sent word to our members that they must insist upon receiving Equity Contracts before continuing with their work. At times our people seem strangely loath to take even the first steps to protect themselves. Had they not done so in this instance their chances of recovery would have been slight indeed. S. Jay Kaufmann, the well-known writer on the New York Globe, had helped to produce the play, and he made a splendid witness at the trial. It was his direct and honest evidence which apparently convinced the Court that the defendants were "joint adventurers," and that any one of them was equally responsible for the debts assumed in the production.

Ada Meade is the latest addition to the Council, taking the place of Mrs. Thomas Whiffen, who now has a seat on the Advisory Board.

## Votichenko to Be Heard

Sasha Votichenko, the Russian composer, who is known as the sole exponent of the tympanon, will offer an interesting program entitled "Music of the Allies," at Maxine Elliott's Theater on the evening of Feb. 23. The music of France, England, Italy, Russia, Belgium and America will be heard. A number of Folk songs of the nations have been arranged by Mr. Votichenko and some of his own compositions will be played for the first time. Count Ilya Tolstoy, son of the great Russian author, will talk on "The Significance of Music in Russian Life," and Eva Gauthier will be heard with the Russian Symphony Orchestra.

## "See You Later" Coming to Longacre

"See You Later," now in its last week at the La Salle Theater, Chicago, will start on a four week's tour, playing Detroit, Cleveland, Toronto and Buffalo, and then will come into the Longacre Theater, New York.

## NEW REVENUE MEASURE LEVIES TAX ON ALL KINDS OF THEATERS ALIKE

Provisions of Bill Are Explained in Bulletin  
Issued by U. M. P. A.—Ticket  
Brokers Hard Hit

**N**O distinction is made between legitimate and motion picture theaters in the amount of admission price as provided in the new revenue bill which becomes effective April 1, according to an explanatory bulletin issued by the United Managers' Protective Association.

All picture houses, even those charging a 5-cent admission, as well as legitimate houses, must collect a 1-cent tax on each admission of 10 cents or fraction thereof. The bulletin follows:

"The theater is not permitted to pay the admission tax, and no change is made in the method of accounting or in the general provisions as to the collection and payment of admission taxes. There are new provisions as to price marking tickets, children's tax, cut-rate tickets and ticket brokers and minor changes as to soldiers and sailors, season tickets, permanent boxes and seats.

### PRICE OF TICKET MUST BE CONSPICUOUS

"On and after April 1, 1919, every admission ticket or card sold must have conspicuously and indelibly printed, written or stamped on the face or back thereof, the price of the ticket. The price so printed must be the price charged for the ticket exclusive of the war tax. In other words, if the price of the ticket is \$2, then \$2 should be printed on the face of the ticket, not \$2.20, which is the price of the ticket and the war tax.

"Any ticket broker or other person selling a ticket at a price different from that printed by the theater on the face of the ticket must also print, write or stamp on the ticket the price he charges, together with his name.

"Any theater or broker failing to observe the provision as to price marking tickets is guilty of a misdemeanor and subject to a fine of \$100 for each ticket sold that is not so marked.

### NO TAX EXEMPTIONS FOR CHILDREN, SOLDIERS OR SAILORS

"There is no longer any provision as to a one-cent tax for children on general admissions, nor is there any tax exemption for soldiers and sailors under such ticket. Where a child's ticket or a soldier's or sailor's ticket is the same price

as that of an adult patron, the tax is the same. In other words, on tickets generally sold at the regular price the tax is the same regardless of whether the ticket is used by an adult patron, a child or a sailor or soldier, and is one cent for each ten cents or fraction thereof charged.

"Where a theater issues special children's tickets for children under 12 years of age, or tickets for soldiers and sailors in the service and in uniform, at prices less than the regular price charged the public for such seats, the tax to be collected on such children's and soldiers' and sailors' tickets is one cent for each ten cents or fraction thereof actually charged for such ticket. All other cut rate tickets must pay the same tax the ordinary patron pays who gets no reduced rate.

### NO TAX REQUIRED ON SPECIAL PASSES

"No tax whatever is required upon passes to children under twelve and soldiers and sailors in the service and in uniform.

"On all tickets sold to cut rate brokers, or at cut rates to any one except special tickets for children and soldiers and sailors in the service and in uniform, the full tax on the face value or box office price of the ticket must be charged. The box office price of tickets generally and not the cut rate price of a ticket governs the amount of tax to be collected on tickets supplied to cut rate brokers or sold at reduced rates.

"The law provides that in the case of persons having the permanent use of boxes, or seats in any opera house or place of amusement or a lease for the use of such box or seat, a tax of 10 per cent. of the amount for which a similar box or seat is sold for each performance for which the box or seat is used or reserved.

### PASS PROVISIONS UNCHANGED FROM FORMER LAW

"The provision of the new law governing passes is the same as that of the present law (10 per cent. upon the amount charged for similar seats) except for children under 12 and soldiers and sailors in the service and in uniform, who pay no tax. The exemption as to bona fide employees and municipal officers on official business continues. In fact in all other respects except as to the children and soldiers and sailors, the pass provisions are identical.

"The tax on tickets sold by speculators must be collected and paid to the Collector of Internal Revenue by them. However, the theaters should know of the requirements of the act as well as the amount of the tax. Only one provision concerns the theater, which is that in any case where a theater or any employee sells tickets to

brokers or others in excess of the box office price, it must pay a tax of 50 per cent. of the excess so charged. In addition, any excess charged must be indelibly printed, written or stamped on the ticket, under penalty of a \$100 fine for each ticket not so marked.

### THE TAX ON BROKERS IS 5 PER CENT

"On tickets sold by brokers at hotels and news stands where no more than fifty cents premium is charged, the tax on the broker is 5 per cent. of his charges, in addition to the regular admission tax and the price charged by the broker, as well as his name, must be stamped or written on the ticket.

"If more than fifty cents is charged an additional tax of 50 per cent. on the total amount of the excess is levied. The price charged and the name of the broker must in every case be printed, stamped or written on the ticket under penalty of a \$100 fine for each ticket sold and not so marked. These taxes are to be paid by the broker, and the theater is not concerned with either their collection or payment. The theater and the public will at all times be informed as to the speculator selling the tickets and the prices he charges.

### BENEFITS ARE EXEMPT

"The tax exemption for benefits has been extended to include organizations not covered under the present law. The act provides (as did the old law) that no tax shall be levied in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies and organizations. To this extent the two acts are the same and former instructions and rulings still apply.

"The new act further exempts societies for the prevention of cruelty to children, or animals, or exclusively to the benefit of organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, none of the profits of which are distributed to members of such organizations, or exclusively to the benefit of persons in the military or naval forces of the United States, or admissions to agricultural fairs, none of the profits of which are distributed to stockholders or members of the association conducting the same.

### SPECIAL TAX INCREASED IN NEW LAW

"The former special theater tax (wholly disconnected with admissions and based on seating capacity) is continued and somewhat increased under the new law, the maximum tax being \$200 per annum and the minimum \$50. This tax is returnable immediately (or so soon as the collector has appropriate blanks) in the same manner as previously returned by you.

"The tax applies not merely to theaters, but to every place to which an admission fee is charged. It applies to everything from the five-cent picture house on up, except traveling repertoire tent shows, which have to pay a much higher tax."

## "THE NET"

Melodrama Holds First  
Nighters to Final  
Curtain

No manager ever produces a melodrama with any idea that he is going to fool his audience into thinking it is typical of that section of life from which it is taken, nor that it will bear the test of minute analysis.

He produces it with the idea that he has a play that will interest and entertain an audience. And if he succeeds in doing this his purpose is accomplished. After that it is merely a question of how well entertained and how deeply interested the audience happens to be.

A case in point is the production of "The Net" at the Forty-eighth Street Theater. The first audience to see the play in New York was unquestionably held by it. It was a typically flip, sophisticated New York first night crowd, but it stayed in its seats and it forgot to fidget until the story was told. Only at the very end, when the play flares away momentarily into rather a weakened conclusion, was there any indication that the interest was slackened. In view of which it is reasonable to conclude that Lee Kugel, the producer, has a popular success in this new play by Maravene Thompson.

The story is of a murder done in a London studio by the dissolute husband of a woman come to effect a reconciliation with him for the sake of their child. As witness to the murder the woman has to choose between telling the police her husband is guilty or fastening the crime upon a stranger suffering from an attack of amnesia, who happens to wander in from the street at the well-known psychological moment.

She saves her husband, thinking the stranger will recover his memory the next day and clear himself. This, however, he does not do. Whereupon, in order to continue the deception, the unhappy wife is forced to live in the same house with him under the shadow of impending discovery. In this relation she falls in love with her own victim and he with her, and the conclusion is happy.

The play is well acted by Kathleen MacDonell as the wife, Charles Millward as the forgetful stranger, Byron Beasley as the rotter husband, Francis Byrne as the man murdered, Charles Dalton as an alienist and Ben Johnson as an attorney.

BURNS, MANTLE.

### Otis Skinner Coming to New York

Charles Frohman, Inc., will bring Otis Skinner in "The Honor of the Family," to this city as soon as a suitable theater can be secured. On account of the continued success of William Gillette in "Dear Brutus," at the Empire Theater and of "Daddies" at the Lyceum, neither of these houses, which are under the Frohman management, will be available.

### French Theater Plans

Plans are now under discussion for Jacques Copeau to bring his Theatre du Vieux Colombier company of French players back from Paris each year for a short season in New York.

Ivy Sawyer, the dainty,  
diminutive, danc-  
ing, drawing



card of "Oh, My Dear,"  
at the Princess  
Theater

Abbe

## WHAT THE SHOWS ARE DOING ON THE ROAD

**ATHOL, MASS.: STEINBERG**—"My Hunchable Girl," Feb. 20, did good business.

**BUFFALO: TECK**—"She Walked in Her Sleep" made folks laugh at the Shubert-Teck. **MAJESTIC**—Patricia Collinge scored a big success in "Tillie." **BARKER**.

**CINCINNATI: LYRIC**—"Good Justice" with "Everyman's Castle," week of Feb. 9. **GRAND**—"Three Faces East" drew good houses and made a decidedly favorable impression.

**CLEVELAND: OPERA HOUSE**—"The Girl Behind the Gun," with Donald Brian, played to capacity this week. **SHUBERT-COLONIAL**—"Everyman's Castle," with Robert Edison, Wilton Lackaye and Katherine Kaelred, filled the house all week.

**EL PASO: TEXAS GRAND**—Mexican Dramatic Company, headed by Virginia Falegas, in "Fedora" last week. Good house. **CRAWFORD**—"Pollyanna" to good house.

**FT. DODGE: PRINCESS**—"Friendly Enemies" drew a packed house. The cast included Harry Lister Mason and Dave Lewis.

**INDIANAPOLIS: SHUBERT-MURAT**—A most unusual circumstance was the engagement of the second play this week made from Booth Tarkington's well-known stories. "Penrod" caught on in great style Feb. 13-15, while "Seventeen" ran merrily on at the Murat. **ENGLISH'S**—Laurette Taylor in "Happiness" made her first local appearance Feb. 10-12 to large, highly appreciative audiences.

**JAMESTOWN, N. Y.: SAMUEL'S OPERA HOUSE**—Saturday, Feb. 15. "Parlor, Bedroom and Bath." Pleasing performance to good business.

**KNOXVILLE, TENN.: STAUERS**—"Going Up," Feb. 12, played to capacity business. It was a good production and was much enjoyed. "Miss Springtime" with picturesque costumes and settings, comely choros and principals with good voices delighted two good houses.

**LOUISVILLE: MACAULEY'S**—Laurette Taylor in "Happiness" is the attraction for the week of Feb. 17.

**MONTREAL: HIS MAJESTY'S**—Week of Feb. 17. "Maytime" proved one of the daintiest and prettiest offerings seen here in a long while, presented by a particularly capable company.

**PARKERSBURG, W. VA.: CAMPDEN**—"Oh, Lady, Lady," and Harry Lander this week sold out the house for three performances.

**PHILADELPHIA: FORREST**—"Going Up" is playing its third week to a continued big business. **BROAD**—"The Better 'Ole" company has been strengthened by the addition of Percival Knight to the cast. **GARRICK**—Big business has caused the engagement of "A Tailor-Made Man" to be lengthened until March 8. **CHESTNUT ST. OPERA HOUSE**—"Passing Show of 1918" in its final week.

"Why Marry" finishes local engagement this week; will be succeeded by "Friendly Enemies," moving from the Lyric. **LYRIC**—"Friendly Enemies" still doing big business but forced to move because of advanced bookings. **SHUBERT**—"Oh, Look!" playing to crowded houses, in its third week. **WALNUT**—"The Brat" with Cecil Spooner at "pop" prices.

**PITTSBURGH: NIXON**—Ethel Barrymore in "The Off Chance" was given a warm welcome. **ALVIN**—"Experience" opened to a big house, although it had been seen in Pittsburgh before.

**DUQUESNE THEATER**—"The Naughty Wife" opened to a good house on its return here this week.

**TORONTO: PRINCESS**—Feb. 10-15. "Dark Rosaleen." The cast is well nigh perfect. Altogether "Dark Rosaleen" fully deserves the large attendance it is receiving.

**ROYAL ALEXANDRA**—Feb. 10-15. "She Walked in Her Sleep," reliable nonsense well served up with a fine company. Capacity business.

**SAN FRANCISCO: COLUMBIA**—Scored a success with Alexandra Carlisle in "The Country Cousin." This is the last week. **ALCAZAR**—Did so well with "Mother Carey's Chickens" that it ran for another week. Feb. 16 "The Rose of the Rancho" was offered. **CURRAN**—San Carlo Opera Company in repertoire.

**SPOKANE: AUDITORIUM**—The English musical extravaganza, "Cinderella," played to good business. Julian Eltinge and his vaudeville company played to large audiences Feb. 11-12.

## JAIL FOR SPECS WHO BREAK LAW

### District Attorney Promises Quick Action Against Ticket Profiteers

Violators of the theatrical ticket speculating ordinance will be sent to the workhouse, it was announced by Assistant District Attorney Edwin P. Kilroe.

In this connection Mr. Kilroe requested Police Inspector Frank Morris to keep a watch on a theatrical ticket agency on Lexington avenue which he declared had been selling tickets at exorbitant prices to the public. The Inspector promised him, Mr. Kilroe said, that he would have a man watch the place constantly and that an arrest would be made if it was found that the recently enacted ordinance was being violated.

"We feel the ticket agencies have had plenty of opportunity now to obtain licenses and to understand the new ordinance, and we shall prosecute all violators," Mr. Kilroe said, "and where there are convictions we shall ask that defendants be sent to the workhouse."

### Indiana Would Bar Children

A child labor bill in the Indiana Legislature contains a provision to prohibit the professional appearance of children under sixteen years of age on the stage in Indiana. An attempt in the House to amend this provision to exempt non-residents, accompanied by parents, guardians or teachers, was defeated.

### May Irwin Comes Back

May Irwin is coming back to the stage. She has acquired the rights to a musical comedy called "Raising the Aunt," which is already in rehearsal.



Boddler  
Mary Jepp, whose charming personality adds to the cast of "The Voice of McConnell"

### "TOBY'S BOW"

#### Character of Old Negro Servant a Source of Delight

Given clever and interesting characterization and the average playgoer is quite able to forgive and forget a thin and conventional plot. Take the case of "Toby's Bow" at the Comedy Theater. The play, by John Taintor Foote, as a whole is a tenuous, slow-moving affair in which a young New York novelist recovers his moral perceptions and inspiration in the open country of Virginia. But the figure of an old negro servant in the Virginian household, who answers to the name of Toby is a wholly delightful and unforgettable creation.

Toby is a study in comedy character and he has been introduced with so much skill and freshness that he means as much to the play as does "Lightnin'" Bill Jones in "Lightnin'." His unctious, his local color, his various idiosyncracies of speech and manner are a constant source of merriment in the hands of George Marion. Indeed, Mr. Marion's performance may be called one of the high lights of the season.

The play takes its title from the ceremonious style with which Toby welcomes the young Northern lover into the family—a style uniquely gracious and amusing.

Norman Trevor acts the part of the novelist with authority and charm but he has no real opportunity for his scope and talent. Doris Rankin brought a wistful beauty and a certain force to the character of the Southern heroine—a girl of aristocratic pride and impulse. Alice Augarde Butler played with rare sympathy the role of the "Ole Mis." The play was produced by John D. Williams.

LOUIS R. REID.

### "Ghosts" Produced at the Longacre

Before a filled house at the Longacre Theater Robert Whittier presented and acted in "Ghosts."

A well-selected company interpreted the drama with sincerity and dramatic skill. Mr. Whittier's Oswald showed a thorough familiarity with the role, and save for a few instances of over emphasis acted highly acceptably.

Wallis Clark as Engstrand, Helen Freeman as Regina, and Maud Hildgard as Mrs. Alving, an obviously difficult role, performed with genuine talent.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 1

Theater	Play	What It Is	No. of Times
Astor	East Is West	An almond-eyed "Fog" of My Heart	78
Beltmore	Tiger, Tiger	A cook and an M. P. chief protagonists in sex problems	130
Biltmore	The Little Brother	Racial conflict interestingly brought forth	115
Bijou	A Sleepless Night	To be reviewed	7
Booth	The Woman in Room 13	Thrilling mystery melodrama	55
Broadhurst	The Mating of Mally	Play with music that is tuneful	74
Canton	Some Time	Ed Wynn furnishes a laugh a minute	184
Central	Somebody's Sweetheart	A score of catchy numbers, and Wm. Kent	80
Century	The Betrothal	Equal to "The Blue Bird"	122
Gen. M. Cohen	A Prince There Was	G. M. Cohen's return to stage	79
Cohan and Harris	The Royal Vagabond	Reviewed in this issue	8
Comedy	Toby's Bow	Character study of old negro retainer	34
Cort	The Better 'Ole	A touch study in caricature	156
Criterion	Three Wise Fools	Has a certain amount of whimsy	143
Edifice	Up in Mabel's Room	Dramatization of a chemist	53
Empire	Dear Brutus	Burris gives people a second chance	82
44th Street	Shindig	The fifth move of this extravaganza	222
48th Street	The Net	Aphasia victim wrongly accused of murder	24
French	French Players	Copious repertoire company	163
Fulton	The Middle Woman	Continental domestic drama, with Kalich	144
Quality	Lightnin'	Has struck New York	220
Orpheum	The Canary	Sanderson, Cawthorne and a scintillating show	139
Greenwich Village	Hobokenia	Satire on "The Village"	25
Harris	The Invisible Fox	Deals with the occult	71
Hippodrome	Everybody	And a little bit more	334
Hudson	Friendly Enemies	A German-American discards his hyphen	331
Kaufmacker	Linen, Luster	Girls, music and good comedy	82
Liberty	The Marquis de Priola	The wickedest man in town	48
Little	Please Get Married	A bedroom bedroom farce	16
Longacre	Three Faces East	Suspense, suspense, suspense	226
Luxembourg	Daddies	War orphans and parents in pleasing comedy	180
Lyric	The Unknown Purple	Highly colored melodrama	176
Maxine Elliott's	Ten For Three	Brilliantly dialogued triangle play	189
Moller's	Miss Nelly of N'Orleans	Sentimental comedy a la Creole	31
Murphy	Cappy Ricks	Dramatization of stories of same name	54
New Amsterdam	The Volcan Lady	Unsettling music embellishes farce	32
Playhouse	Forever After	Sentimental to the nth degree	203
Plymouth	Redemption	John Barrymore in Tolstai drama	156
Princess	Oh, My Dear	Latest and interesting example of the Oh, school	112
Punch and Judy	Short Plays	Three of Dunany's best	32
Republic	Boys of Destiny	O. Henry story dramatized	112
Shubert	The Crowded Hour	Jane Cowl in war melodrama	118
Shubert	Good Morning, Judge	Finero amusingly set to music	32
St. Nicholas	Keep It to Yourself	Lightly bridled satire farce	73
Van Dyke	A Little Journey	Widely contrasted characters in conflict	77
Winter Garden	Monte Cristo, Jr.	A fleshly riot of charm and fun	14

**"AS YOU LIKE IT"**

Director McEntee Presents  
Creditable Performance

The interest in the Shakespeare Playhouse revival of "Hamlet" is not yet on the wane, but Director McEntee is not one to permit his laurels to rest on that achievement alone. Consequently he returned to his season's program last Friday and offered "As You Like It" at a Plymouth Theater matinee, with Elsie Mackay as the Rosalind, Leonard Willey the Orlando, Howard Kyle the Jacques, Henry Herbert, the Touchstone, and himself (the manager) as old Adam.

The revival, a little rough and unready at its first performance, was still creditably accomplished. The Touchstone of Mr. Herbert was a happy performance and Mr. Kyle's Jacques, although a bit burdened with its own eloquence and somewhat too deliberate in consequence, was still a splendidly dignified reading.

The young people were spirited and interesting, Miss Mackay's lady of Arden being a girlish, appealingly feminine figure attractive in her boyish garb, and Mr. Willey a likeable youth, if not an overly eager nor yet deeply moonstruck lover.

The lesser parts were for the most part well cast and played. Allen Thomas was especially good as the banished duke. Ernest Rowan doubled the parts of the wrestler and Silvius, and J. Harry Irvine did as much for Le Beau and Corin. Walter Kingsford was the Frederick, Madeleine Marshall the Celia, Elizabeth Moffat the Audrey, Vici Ioucelli the bumpkin swain, Mayo Thach the Phoebe, and the others included George Clarke, Henry Ward, Marc Loebell and Frederick Miller.

BURNS MANTLE.

### Beatrice Herford in Original Monologues

Beatrice Herford launched her series of special matinees at the Booth Theater on Monday, with four original monologues of the type with which her name is identified. "The Piazza Ladies," "The Shop Girl," "A Lady Packing" and "A Young Girl Doing War Work" all revealed her deftness of characterization and her geniality in satire. As encores she gave her well-known "The Only Child" and "The Errand Girl and the Actress."

### Oliver Morosco Gets Busy in West

The Oliver Morosco producing season is shortly to open in the West, and—certain harbinger of spring—Earl Carroll, famous as the composer of the music of "So Long, Letty," and "Canary Cottage," is busy once again. Mr. Carroll is writing another musical comedy which Mr. Morosco will produce either at the Mason or the Morosco in Los Angeles.

### Pauline Frederick to Return to Stage

Pauline Frederick is to return to the stage next September in "Lady Tony," a play by her husband, Willard Mack. Miss Frederick will appear as a rancherette. Tom Wise has been engaged for the leading male role.



## NO MAN'S LAND

By Mile-Rialto

MAE MURRAY, who will soon be welcomed back to the stage in a new Woods' play, "In Bed With Betty," is a firm advocate of "hen parties." She and Fannie Ward had one of their own the other day. They compared notes from the East and notes from the West, and before the afternoon was over they cast a vote that was unanimous that a wonderful time was had by all. So successful was the "thé a deux" that they have decided to make the meeting a weekly affair, so that there will be no slips "betwix the cup and the lip."

SPEAKING of Woods' stars, as soon as Doris Kenyon had a fat little contract stuffed into her pocket she rushed off, packed a couple of innovation trunks and embarked for the South, where she is now basking in the sunshine of Palm Beach, and appearing daily in new and striking bathing costumes which keep the town agog.

BEATRICE HERFORD has a little monologue which will appeal to every actress who ever bought a gown. It is all about an errand girl who delivers a gown to an actorine, and it is one of the most amusing of little skits. When Kitty Gordon heard it the other day, it prompted her to purchase an evening gown that had a back in it, just to see if she couldn't get as good a laugh herself.

THERE is no limit to Maude Fulton's activities. Not content with sponsoring a successful theatrical season of her own at the Fulton Theater in Oakland, and appearing in the leading roles herself, she has been unable to tear herself away from her old proclivity of writing plays. She is to produce next month her newest play, "Scaramuch," "Steel" and "Sonny," two novelties, will be presented later in the season.

LORNA VOLARE is engaged. Yes, actually she is going to be married. She says so herself, and she wears a diamond ring to prove it. Her slender array of six years has nothing to do with the case, she avers, and if all goes well she is going to remain faithful to the donor of the ring until she grows up. She admits that during the run of "Daddies" her role of the little War Orphan has kept her very busy, but she wants to know what young woman cannot find time to have a love affair if she wants to. Who gave her the ring? In an interview lately, Lorna said that, while she would admit that it was a gift from a motion picture actress, she had nothing more to say for publication.

HAZEL DAWN is in her element, and she is rejoicing loudly. Hazel Dawn, as everybody knows, is a Mormon, and she is proud of it. Last week the first Mormon Church was established in Brooklyn, and such things as extra rehearsals, matinees and evening performances couldn't prevent her

from making a trip to Brooklyn for the opening services. Like Senator Smoot, this daughter of Utah rejoiced that she was a Mormon, even if she had to go to Brooklyn to do so.

AS for balls and things, their numbers are legion, and the members of the fair sex have to go a hard pace to keep up with them. Another one was given at the Hotel des Artistes last night. It was the Artists' ball. It was indeed a Dream of Fair Women. Every one was dressed in costume, but for the benefit of those who came unprovided artists' tams and smocks were obtainable at the door. It was indeed a gala affair, and the revelry lasted into the wee small hours of the night.

MARY ROSELLE packed up her little bag and left town last week to go on tour with William Collier's play. Miss Roselle joined the piece shortly after it opened, having been with Collier when he advocated "Nothing But the Truth."

KATHERINE EMMET, who has lately joined Leo Ditrichstein's production of "The Marquis de Priola," is an active participant in the after-the-war reliefs. She started relieving long before the enemy was driven off the field, joining the Stage Women's War Relief, where she still works of a Tuesday, adding to the supplies of wind-proof vests which the theatrical women are still sending to the army of occupation abroad. Just to show that she is not a slacker, she has been getting up at five o'clock in the morning to prepare breakfast at six o'clock for the army men at the National League for Women's Service Canteen at the Forty-first Street Canteen, so it occasioned no surprise when she was presented with the blue uniform, and has all sorts of stripes and things in recognition of her early work for the cause.

NOW that the spirit of the dance is on, even Rabindrinath Tagore is in for it, and it took Catherine Du Pont to do it. She has invented a set of interpretative dances founded on the poet's work, and if some Hindu spirit haunts her for it she is going to originate a set more.

WOMEN stage managers are getting to be quite the vogue. Morris Gest started the style some time ago when he put May Leslie into that capacity at the Century Roof, and now the more serious productions are following his lead. Harrison Grey Fiske is the latest convert to the idea. When "Miss Nelly of N'Orleans" was first produced several weeks ago, Mary Keane, at her own earnest request, was made assistant stage manager, and has more than made good. In fact, Mr. Fiske says he has never had a similar position more efficiently filled. Like Lochinvar, Miss Keane come out of the west, and has brought a goodly endowment of western breeziness with her.

**"MONTE CRISTO, JR."**

New Show at Winter Garden  
Is Superior Entertainment  
in Every Respect

It has long been the custom of reviewers to declare each new Winter Garden production the best of its kind, using familiar first-aid superlatives in the process of description. Naturally in the face of such a tradition the edge of a really valuable appraisal of the productions at the Broadway and Fiftieth Street playhouse has been taken off. And then "Monte Cristo, Jr.," comes along—an entertainment ranking far above the usual Winter Garden show in such qualities as good taste, imagination, wholesome fun and pictorial appeal. What is a reviewer to do? How is he to convince his readers of his sincerity?

Is it not true by all the laws of human nature that the very sincerity which he feels will be conveyed to the reader? Therefore let us hence, conscious that our heart—and our head—are in the right place.

In the first place Dumas' tale has been given a capital burlesque, chiefly with the aid of "The Unknown Purple." Harold Atteridge, the poet laureate of the Winter Garden, has embellished his extravaganza with a real plot and with jokes which seem to spring out of the situations rather than forced out by the individual labors of the comedians. The music is tinkly and tuneful, written in Sigmund Romberg's best Broadway and Vienna manner.

And a cast has been provided by the Messrs. Shubert which is given plenty of scope and opportunity for its talent. The chorus reaches the runway or highest standard of pulchritude, and the settings and costumes are as striking as they are harmonious. In short, "Monte Cristo, Jr.," is a girl-and-music entertainment of the first class. It deserves to surpass the record of the Jolsonized "Sinbad," for it is an infinitely better show.

Charles Purcell has the title role, and brings to it his pleasing personality and good voice. William and Gordon Dooley give a display of their knockabout art. Ralph Herz characterizes amusingly a number of roles. The Watson Sisters radiated good nature in a number of songs and dances.

Esther Walker, a newcomer to Broadway, undoubtedly made the biggest individual hit. In a song describing the coming similarity of Broadway to the Sahara Desert she displayed as ingratiating a personality as has flashed across the Winter Garden stage since the debut of Marilyn Miller.

Tom Lewis, as an incorrigible burglar, was funnier than ever before. Chic Sale gave his reliable "tuby" a patriotic life. Audrey Maple, Sam Ash and Sidney Jarvis upheld the singing end of the performance, while Adelaide and Hughes, Flore Revalles, Rosa Rolanda and Virginia Fissinger took care of the dancing assignments.

LOUIS R. REID.

**Maeterlinck Play Coming**

The new Maeterlinck play, "A Burgomaster of Belgium," will open in New York in the week of Mar. 17.



**Gaiety** B'way & 44th St.  
Evs. 8.30. Mats. Wed. and Sat. 2.30

WINCHELL SMITH and JOHN L.  
GOLDEN Present

# LIGHTNIN

REPUBLIC West 42d Street  
Evs. 8.30  
Matinee Wednesday and Saturday 2.30  
LAST WEEK

A. H. WOODS Presents

# FLORENCE REED

in  
"ROADS OF DESTINY"

Mon. March 3rd, Marjorie Rambeau  
in "THE FORTUNE TELLER"

CHAS. DILLINGHAM Presents

# "EVERYTHING"

AT THE

# HIPPODROME

A Mammoth Musical Spectacle  
By R. H. BURNSIDE

Matinee Daily Best Seats \$1.00

**Lyceum** Theatre W. 44th St.  
Evs. at 8.30; Mats. Thur. and Sat. 2.30

DAVID BELASCO Presents

# DADDIES

A New Comedy by

JOHN L. HOBBLE

**ELTINGE** Theat. W. 42d St.  
Evs. 8.30. Mats. Wed. & Sat. 2.30

A. H. WOODS Announces

# UP IN MABEL'S ROOM

with Hazel Dawn, John Cumberland and Walter Jones

**EMPIRE THEATRE** B'way & 40 St.  
Evs. 8.15. Mats. Wed. & Sat. 2.15.

CHARLES FROHMAN presents

# William Gillette

In the New Comedy

# "Dear Brutus"

By J. M. Barrie

**GEO. COHAN'S THEATRE** B'way & 43d St.  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

GEO. M.

# COHAN'S NEW COMEDY

# "A Prince There Was"

GEORGE M. COHAN AS THE PRINCE  
From a Story by Darragh Aldrich

**New Amsterdam Theatre** W. 43d Street  
Evs. at 8.30. Mats. Wed. and Sat. 2.30

KLAW & ERLANGER Present

# The Velvet Lady

A Hilarious New Musical Comedy

Music by Victor Herbert

**Liberty Theatre** W. 42d St.  
Evenings at 8.30  
Matinee Wednesday & Saturday at 2.30

MR. LEO

# DITRICHSTEIN

In His Greatest Triumph

# "THE MARQUIS' DE PRIOLA"

**Hudson** West 44 St. Evs. at 8.30  
Mats. Wed. & Sat. at 2.30

A SMASHING TRIUMPH!

A. H. WOODS Presents

LOUIS SAM

# MANN and BERNARD

# Friendly Enemies

by Samuel Shipman and Aaron Hoffman

**Cohan & Harris** B'way and 43d Street  
Evs. at 8.30. Mats. Wed. & Sat. 2.30.

Cohan & Harris Present

# THE ROYAL VAGABOND

A COHANIZED OPERA COMIQUE

Book by Stephen Ivor Sainney and Wm. Cary Duncan

Music by Dr. Anselm Goetzl.

**HARRIS THEATRE** WEST 43d St.  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

Do You Believe in Spirits?

# THE INVISIBLE FOE

A Thrilling and Beautiful Love Story.  
Not a War Play—By Walter Hackett.

**BELASCO** West 44th St. Evenings 8.30  
Mats. Thursday & Sat. 2.20

DAVID BELASCO PRESENTS

# FRANCES STARR

IN

# "TIGER! TIGER!"

A New Play by Edward Knobloch

**KNICKERBOCKER THEATRE** B'way & 38th St.  
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# Listen Lester!

"There is happy, joyous dancing,  
with music and comedy a-plenty."  
—Globe.

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# JANE COWL in THE CROWDED HOUR

by Edgar Selwyn & Channing Pollock

**MAXINE ELLIOTT'S THEATRE** West 39th Street  
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By Roi Cooper Meegrue

Intoxicating As a Cocktail

**PALACE** Broadway and 47th Street  
World's Most Beautiful Playhouse.  
Smoking Permitted in Balcony

Daily Matinees, 25c, 50c and best seats 75c. Evs., 25c, 50c, 75c and entire lower floor \$1.00

# Supreme Vaudeville

**BROADWAY THEATRE** At 41st Street  
Continuous—Noon to 11 P. M.  
DIRECTION OF M. KASHIN

# PRISCILLA DEAN

in "THE WICKED DARLING"

**Broadhurst** Theat., 44th, W. of B'way.  
Phone Bryant 64.  
GEORGE BROADHURST, Director  
Evenings 8.15  
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A New Musical Comedy

# The Melting of Molly

**CENTRAL THEATRE** B'way & 47th St. Phone Bryant 17.  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

ARTHUR HAMMERSTEIN'S  
Newest Musical Play

# "SOMEBODY'S SWEETHEART"

**44th ST. Theatre** W. of Broadway  
Phone Bryant 7292  
Evs., 8.30. Mats. Wed. & Sat. 2.30.

# AL. JOLSON In SINBAD

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Phone Bryant 8439.

# "Good Morning, Judge"

WITH GEORGE HASSELL | MOLLIE KING | CHARLES KING

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Evs. 8.15. Mats. Wed. & Sat. 2.15

# A MERRY MUSICAL ROMANCE

# SOME TIME with ED. WYNN

**BIJOU** Theatre, 45th, West of B'way  
Phone Bryant 430 Evs. 8.30  
Mats. Wed. & Sat. 2.30

A New Farce Comedy

# A SLEEPLESS NIGHT

**COMEDY** Theatre, 41st St. E. of Broadway  
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A NEW COMEDY

# TOBY'S BOW

with NORMAN TREVOR



Yes--I'm in  
the Movies  
Now

"THE BETTER 'OLE"  
STRAND THEATRE  
NEXT WEEK

**PLAYHOUSE** 48th St. E. of B'way. Phone Bryant 2628.  
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# ALICE BRADY

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# FOREVER AFTER

**Winter Garden** Broadway and 50th Street  
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LEE & J. I. SHUBERT Present the  
Winter Garden's Midwinter Extravaganza

# MONTE CRISTO, JR.

**NORA BAYES THEATRE** 44th St., W. of Broadway.  
Evs. 8.15. Mats. Wed. & Sat. 2.15

# NORA BAYES AT HER BEST IN

# LADIES FIRST

**BOOTH THEATRE** 45th, W. of Broadway. Evenings 8.30  
Matinee Wed. & Sat. 2.30

# THE WOMAN IN ROOM 13

**39th St. THEATRE** East of B'way. Phone Bryant 413.  
Evs. 8.30. Mats. Wed. & Sat. 2.30

GEORGE BROADHURST Presents  
THE LAUGH PLAY

# Keep It To Yourself

**ASTOR** Theatre, 45th & B'way  
Phone Bryant 287.  
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# EAST IS WEST

A New Comedy with  
FAY BAINTER

# RIVOLI RIALTO

TRIUMPH OF THE MOTION PICTURE  
B'WAY at 49th St.

TEMPLE OF THE MOTION PICTURE  
B'WAY at 42nd St.

Commencing Sunday, FEBRUARY 23rd

# Pauline Frederick

# IN "PAID IN FULL"

A Paramount Artcraft Picture  
Soloists, Comedy and Orchestra  
ERNO RAPEE will conduct  
THE RIVOLI ORCHESTRA  
Prices—20c.-30c.-40c. Loges \$1.00

# CHARLES RAY

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A Paramount Artcraft Picture  
HUGO RIESENFELD will conduct  
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Prices—20c.-30c.-40c.

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WASHINGTON D. C.

IN order to meet after-war conditions the DEWEY HOTEL, situated in that exclusive residential section, at 14th and L Streets (5 minutes' walk from the White House), has opened its doors to transient guests.

For many years the Dewey has been the official residence of Senators and those prominent in official life of the Capital. The accommodations are limited, and only those whose presence will be compatible with its clientele will be accepted. It will be best to make reservations by letter.

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## WHERE'LL WE GO TONIGHT

### Reisenweber's

Reisenweber's have engaged Smo-  
yaya, a premiere danseuse late of  
the Imperial Theater, Moscow. She  
will be accompanied by the Russian  
Gypsy Quartette in the Paradise  
Room.

### Strand Roof

On the evening preceding Wash-  
ington's Birthday a patriotic enter-  
tainment will be presented at the  
Strand Roof. Revolutionary War  
characters and costumes will feature  
the evening. It will be known as  
"patriotic night," and several prom-  
inent speakers will give brief ad-  
dresses.

### Hotel Endicott

Hotel Endicott, Columbus Avenue  
and Eighty-first Street, has a new  
entertainment, the "Revue Beauti-  
ful," presented by Lea Merrick.  
There will also be dancing every  
evening, with Mrs. Howard Thorne  
Woods as hostess.

### Woodlawn Gardens, Chicago

The Woodlawn Gardens, Chicago,  
have become one of the biggest  
cabaret features in the Windy City.  
A special entertainment on the pro-  
gram is the Century Serenaders, con-  
sisting of five boys, managed by Roy  
Mack. They dance, play and have  
an orchestra stunt.

### Virginia, Long Beach, Cal.

Hotel Virginia, Long Beach, short-  
ly distant from Los Angeles, is mak-  
ing a specialty of supper dances and  
musical recitals.

### BIRTHS

BARRETT—To Mr. and Mrs. Francis  
Lieb Barrett, a son, at the New York  
Medical Hospital for Women. Father  
formerly baritone with Fritz Scheff.

### MARRIAGES

SMITH-GANSS—Miss Margaret Ganss  
became the wife of Peter Gridley Smith,  
publicity director for the Famous Players-  
Lasky Company, in New York, on Feb. 15.

### DEATHS

BIGELOW—A. A. Bigelow, of Louis-  
ville, Ky., president of the Macaulay The-  
ater Amusement Co., was drowned last  
week while wintering with his family in  
Florida.

DECKER—Kathryn Browne Decker,  
leading woman with the T. Daniel Fraw-  
ley Company, died of ptomaine poisoning  
in Colombo, India, Feb. 12. The company  
was touring the Far East. The body has  
been cremated and will be brought to the  
United States for interment.

EDEL—David D. Edel, brother of Har-  
old Edel, late manager of the Strand The-  
aters in Buffalo and New York City, died  
last week in his apartments in Buffalo of  
tuberculosis. Mr. Edel had only recently  
returned from New Mexico, where he  
had gone for his health. He was for sev-  
eral years a member of the Strand The-  
ater orchestra in Buffalo.

HUNT—Eugene B. Hunt, for twelve  
years publisher of the Chicago Dramatic  
Journal and husband of Marie Kemp, a  
screen actress, died last week at St.  
Mark's Hospital, New York. He was at  
one time identified as an actor with "The  
Little Minister."

MAY—Minerva Elizabeth May, mother  
of Grace Lockwood, an actress, died at St.  
Francis Hospital. Her home was at 3504  
Clarendon Road, Brooklyn.

NORTON—Henry Norton, an actor  
aged 83, died suddenly last week at his  
home, 508 West Forty-second Street, New  
York.

THOMPSON—Charlotte Thompson,  
playwright, died suddenly, Feb. 10, in her  
apartment at 92 Grove Street, Brooklyn.  
She was the author of "The Awakening  
of Helena Ritchie" and co-author of "Re-  
becca of Sunnybrook Farm."

WHEELER—Van Rensselaer Wheeler,  
a comic opera singer, best known for his  
work in "Dolly Varden," died of acute  
indigestion at his home on West Seventy-  
first Street, New York, last week. He  
was 50 years old.

### Healy's

Thomas Healy's has a novel in-  
novation. Ben Uberall arranges im-  
promptu entertainments every even-  
ing by encouraging the guests to give  
exhibits of their talents in a homelike  
fashion. Healy's is still distinctive  
in being the only restaurant having  
an ice skating show. New features  
at both the dinner and supper show  
are Helen Hardick, prima donna,  
and Jim Flinn's Zippy dances.

### Hotel Martinique

"Attaboy" continues to be popular  
at the Omar Khayyam Room in the  
Hotel Martinique. The revue is per-  
formed there twice nightly. Mana-  
ger Walter Chandler keeps the blue  
pencil on features that show the least  
trace of becoming shop worn. New  
songs are being constantly inter-  
polated by Gus Edwards.

### Moulin Rouge

George A. Speer, manager of the  
Moulin Rouge, has added to the  
program Thelma Carlton, who runs  
the gamut of jazz and classical danc-  
ing, and Conkwright and Dunn, who  
will demonstrate terpsichorean art  
as it is done in Fifth Avenue ball-  
rooms.

### Bal-Tabarin

Tex Lewis, the monarch of jazz,  
and Mildred Holliday, the dancer,  
are at the Bal-Tabarin, where they  
make things sociable every evening.

## PLAY DATES AHEAD

ADAM AND EVE; Cleveland Feb. 24-  
Mar. 1—ATTA BOY; Cleveland Mar. 3-8.  
BETTER 'OLE, CO. "B"; Minneap-  
olis Feb. 23-Mar. 1, Winnipeg 3-6; Saska-  
toon 10-12, Regina 13-15—BETTER 'OLE,  
CO. "C"; Boston indef.—BETTER 'OLE,  
CO. "D"; Phila indef.—BETTER 'OLE,  
CO. "E"; Chic indef.—BUSINESS BE-  
FORE PLEASURE; Chic indef.

CINDERELLA MAN; Calgary Feb. 27-  
Mar. 1—CHU CHIN CHOW; Chic indef.  
—CROWDED HOUR; Boston indef.  
FIDDLERS THREE; Chic indef.—  
FRIENDLY ENEMIES; Phila indef.  
GOING UP; Phila indef.—GOING UP;  
Chic indef.

HELLO ALEXANDER; Boston indef.  
—HEAD OVER HEELS; Chic indef.  
JACK O' LANTERN; Boston indef.  
KEEP HER SMILING; Chic indef.—  
KISS BURGLAR; Feb. 24-indef.

LITTLE SIMPLICITY; Boston indef.  
MASQUERADE; Chic indef.—MAY-  
TIME; Toronto Feb. 24-Mar. 1.  
OH, LADY, LADY; Chic Feb. 24-indef.  
—OH, LOOK; Phila indef.—OLD LADY  
31; Chic indef.—OVERSEAS REVIEW;  
Chic indef.

BASSING SHOW OF 1918; Pitts Feb.  
24-indef.—POLLY WITH A PAST; Bos-  
ton indef.

SEE YOU LATER; Detroit Feb. 24-  
Mar. 1, Cleveland 2-8, Toronto 10-15, Buf-  
falo 17-22, New York 24-indef.—SEVEN-  
TEEN; Chic indef.—SO LONG LETTY;  
Edmonton Mar. 3-5, Calgary 6-8.

TAILOR MADE MAN; Phila indef.—  
TAKE IT FROM ME; Boston indef.—  
TIGER ROSE; Chic indef.—TUMBLE  
IN; Phila Feb. 24-indef.—TURN TO THE  
RIGHT; Pitts Feb. 24-Mar. 1.

ZIEGFELD'S FOLLIES; Chic indef.

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## TAKING ENCORES



Moffett  
Mabel McCane is appearing in a new act. Her latest song is "There's a Little Bit of Indian in Every Little Girl". Sailor Reilly's smile helps him put across the song, "My Barney Lies Over the Ocean".



Irving  
Newhoff and Duke Phelps are touring Canada. They sing "I Can't Get Along With You".



Unlabeled  
Ruth Royce needs no introduction. This week she queries Portland, Me., with "How Are You Going to Keep Him Down on the Farm?".



White

Trinie Friganna is relating her experiences "At a Block Party" to the people of Des Moines. One of her funniest songs is "A Garbage Man's Romance".

Campbell

Bradley and Ardine have a pretty new dancing and singing act. This week they are using "The China Moon".

James and Merrithew

The chappie and the miss are the Duncan Sisters. One of their numbers that wins is "Smiles".



Sallie Fisher has brought back her "The Choir Rehearsal" to New York this week, at the Palace. One of her songs is "A Wonderful Thing Has Come Into My Life".



Lumiere

# VAUDEVILLE VOLLEYS—From

**T**O meet Ralph Larsen up at the Riverside Theater brings to mind the reply of a great captain of industry when asked how success is won—"It's got from the bottom and upward by a well-policed speed." That's what Larsen, Senior, to whom one-sixth of the Keith fortune has been bequeathed, told his son. The boy had been graduated with honors from Mount Hermon Academy and Boston Tech, and also had done his bit in the air craft service by reaching the estimable rank of pilot. The Kaiser's spanking having put him out of a job, he necessarily did a great deal of thinking and his sire a great deal of explaining—the wind all blowing in the direction of the theater. The debates were frequent. They began and ended with—"Yes, my son, but you'd have to start at the bottom and wouldn't like that"—and—"Just give me a chance at the smallest thing, father, and I'll make good." Youth won.

The beginning is to be at the first round of the managerial ladder, commencing as general busy man at the Riverside. Of course, this doesn't mean that Ralph frisks about in a gingham apron, with sapolio for melancholy brass. But it does signify as he says, "The little things in the theater are going to be done well by me. Where's that draft coming from?" And he darted off to suffocate it. If he succeeds in that job, he's accomplished one of the biggest successes in the theater—anti-drafts. Good luck, Ralph!

## Engagements Reverse This Week

A couple of weeks ago it appeared that all the three-act and five-reel girls would require new addresses engraved on their cards. The booking offices were busy routing such illustrious examples as Mary Miles Minter, Edna Goodrich and Olga Petrova. Now, production is enticing some of vaudeville's popular hostesses. Blanche Bates, Dorothy Jardon and Marie Louise Dyer are the two dollar drama's latest recruits from the two-a-day. Miss Bates' absence is regretted. The war being over, dramatic sketches are again in vogue. Such vaudeville vehicles need her rich histrionic talents. Every wish for Miss Bates' success in "Moliere." But as she has shown herself so untiringly American on every recent war issue, it is hoped that she will not forget one of America's greatest institutions—vaudeville. Right there, Miss Bates, is plenty of artistic industry for you.

## Dorothy Jardon Ever Friendly

Dorothy Jardon is unique. Right here someone will shout out, that's nothing new. All Broadway knows she desires to be high toned and so forfeited one hundred thousand of the most beautiful steel engravings in any art gallery, to get a Madame affixed to the name by entering Grand Opera. Losing \$100,000 resting at her beck and call in the Keith cash drawer is true. Miss Jardon says, however, that "Madame" will never be on her billing. Grand opera has not changed her good fellowship for all the "big time" downwards and up again. Listen at any of the big guns' office doors. When her name is mentioned, compliments

## Ralph Larsen Learning Vaudeville Business at Riverside Theater—Two-a-Day World Proud of Dorothy Jardon—Frisco to Visit Paris—Green's Great Patience

galore will float through the keyhole. Walk through the more humble corridors, stenographers and clerks will issue the same volume of praise. Climb the stairs to the photograph gallery, when her picture is turned up in the files, elocution will begin to spill. Miss Jardon, unlike many prima donnas arriving at the utmost rounds, swears she will never forget a friend. In return, they all are planning at the Palace Theater to boost en masse her debut in "Fedora" with the Chicago Opera Association.

## Marie Louise Dyer Advances

Marie Louise Dyer, with a splendid acting record in vaudeville in such acts as Alan Dinehart's "Meanest Man in the World," comes into well-earned prominence as a successor to Willette Kershaw in the road company of "The Crowded Hour." Miss Dyer is an artist to her finger tips. Percy Hammond referred to her as an actress who expresses as much acting in twenty minutes as some stars do in a whole evening. It will be interesting to view her study of a character that has time to trail hither and thither, on account of her own statement, "You can be sincere every minute in vaudeville, while in many plays there are lifeless spaces which necessitate padding your portrayal with artificiality." It's a safe bet, however, that Miss Dyer won't fake no matter if every sentence isn't a Hippodrome of dramatic vitality. The role has kept two actresses, the management and the dramatic columns in fever heat.

## Concerning Jimmy Barry's Hair

When Mr. and Mrs. Jimmy Barry played in Philadelphia a few weeks ago, it's a wonder Jimmy had any hair left. Six of Phil's crustiest society women, who having seen him from the front in his bright red and shaggy wig, became so involved in a quarrel whether it was his genuine hirsute or something pulled out of the mattress, that they besieged the Barrys' dressing room door for information. Mrs. Barry outdid any of their social records as hostess in demonstrating that real curls lay beneath the head piece, by removing it for their inspection. The examination was very polite until one of the hyphenated dames began to hack off a twist with a nail file. Then Mrs. Barry let her know that those things are Mrs. Caesar's that belong unto Mrs. Caesar.

However, the little tiff was ironed out by Jimmy presenting each lady with a Barry Rose, which had been expressed from their home greenhouse at Dingmas Ferry, Pa. The Barry Rose, you know, has taken first prize at the Philadelphia Flower show for three consecutive seasons. In respect to rose culture, Mrs. Barry is quite a Luther Burbank. It was through her efforts the Barry

Rose became a cross between a Blarney and a Belle of Richmond. However, Jimmy demands to share in the honor, for he was sole architect, contractor and carpenter of the greenhouse in which this brand struggled for identity.

## The Haley Sisters' Hobbies

The four Haley sisters who were at the Colonial last week aroused the curiosity of an old gentleman in the audience to a high pitch of fatherly anxiety. He became so disturbed about how four such "passable prutty girls" as he called them, kept out of mischief when absent from professional duties that he called at their dressing room door to make inquiries. Grace, he was told, spent every spare minute at the motion pictures, Mary Pickford and Frederick Church being her favorites. While Lucille toyed at dress-making. A regular Hetty Green was Bernice, who transacted all the business affairs of the musical quadruple, and Mabel's golden moments accumulated knowledge by reading anything and everything. Her constant prayer is that Andrew Carnegie should appoint her librarian of one of his book hostleries. He told the door-keeper when he left he would never again believe a motion picture about a stage vamp.

## Frisco Going to Paris

Frisco desires to meet Paris. First he was to have gone there with Kelly's Jazz Band. Now he wants his own organization to help presto the event. Regardless what the combination is that conducts him across the pond, even though it be the Old Ladies' Home or the Drama League, every French soldier with a toe left will be imitating him. And the apache will be green with jealousy, professional and otherwise.

## George White Industrious

That George White with his dancers has a three-week engagement at the Palace is in no sense of the word held by him as an easy accomplishment. Each week he has a new dance feature tacked on to his standard program. These additions indicate that White is ambitious and for this, of course, the weekly regulars at the Palace are glad, but this extra work also proves he is a shrewd showman. There is no place like the Palace where an act comes under the eyes of vaudeville's wiseacres. Nothing more strongly photographs the value of a performer on managerial estimate than the constant studying and experimenting with new material.

## Jazz —————?

And what about Jazz? How will its bona-fide originator be determined, is an inquiry brought in every mail. At present its popularity vies with every other form of musical competition. So much so that such prominent exponents as "The Dixie-

land Jazz Band" with Bee Palmer featured, Kelly's Jazz Band and Frisco are planning to reap a harvest in Europe. Is its founder to go unadorned? Let Vaudeville Volleys have more evidence of its authentic origin and once for all settle whose breast shall wear the medal.

## Gus Edwards and Judge Lindsey

Gus Edwards and Judge Ben Lindsey are very much akin. No, there hasn't been any announcement as yet that the distinguished barrister is to hop and treble in vaudeville. Doubtless, however, if Mr. Albee holds to his oft repeated statement, "There's nothing's too good for the two-a-day," he'll get him, as he does everybody else who has quality entertaining values, for surely the Judge should have a monologue on court experiences of 100 per cent interest. But to get back to the similarity of these two gentlemen it is known that both believe in the golden rule. When any of the Edwards' juvenile actors bite their nails or drink too much pop, thus impairing their performance, Edwards follows the same principle as the Judge in avoiding the birch. He simply talks to them as men and women of responsibility, as does Lindsey with his mischievous urchins. If there is a second offense then Edwards stings not their sensibilities but their professional pride a bit by taking away their part for a few days. After that their nails are oval lusters and their breaths without the taint of even circus lemonade.

## No Royal Road Was Harry Green's

After Harry Green received such an ovation at a recent performance at the Riverside that it demanded a speech, he said in an unaffected and simple statement, "At last I believe that everything comes to the man who waits." And Green knows something about waiting. Waiting for his turn on a continuous program, fifteen of whose acts were his, and keeping the cinders warm in zero comfort of a railroad yard, while spying for an accessible car-wheel bumper are memorable bits of patience in his apprenticeship. The boy has not always been so admirably fitted in theatrical tailoring. He was first a singer. It was Jack Royal then of Keith's, Boston, and now of Keith's, Cleveland, who first saw that there was something more substantial in young Green than his sentimental warble. He persuaded him that human interest parts were his forte. Time has proven that even a Belasco prophecy has not had keener insight. All vaudeville is waiting with interest to see how Green will fit the silver hairs in his new play, "The Average Man," which is a sequel to the juvenile George Washington Cohen of "The Cherry Tree."

## Petrova's Scientific Methods

Olga Petrova, who is a rare trinity of emotional actress, screen star and vaudeville artist, has found soap suds to be too severe a cleansing for the silken tresses of her pet Pekingese. She has ordered a vacuum cleaner, especially geared so that it will not dislocate any of the canine's anatomy when it is given a bath a la dry-cleaning.

# VAUDEVILLE

## NEW ACTS COVER WIDE RANGE MADAME PETROVA COMES BACK

### Joan Sawyer and Arthur Ashley

Joan Sawyer and Arthur Ashley created one of the biggest surprises in vaudeville this season. When Miss Sawyer in the prologue informs that her leading man has fliv'ered at the last moment and that likewise is the case with Mr. Ashley's leading woman, the audience at first believes that combining the apparent fragments of the supposedly two acts is an impromptu affair.

Miss Sawyer doesn't do much dancing, but her number with Mr. Ashley was superb grace and a coax for more. Later as an old-fashioned tragedian, Ashley dished out a lot of sob on the stage of yesterday and today. He had all the "emoting" tricks except soap-squeezed froth oozing from his mouth. Another feature is their use of "plants" out in front, so that when they call for a choice of any scene in any popular play, the most urgent reply is in accordance with their prearranged selection. It is the opium den scene in "The Man Who Came Back." Both of them acted two highly dramatic characters with splendid repression without losing any of the required intensity. This unique combination of Miss Sawyer and Mr. Ashley, the prominence of their individual records and the material used consolidates a big time act of the first order.

### Ryan and Joyce

Ryan and Joyce in popular songs are youthful and enthusiastic entertainers. Credit should be given them for their apparel. It is fresh and tasteful. Their patent leathers don't look like relief maps and also their evening clothes don't ape Anna Held's waist line; nor do they wear paper-mache flowers. Class and art go hand in hand and in the latter they are right there with their songs *Rocking the Baby*, *The Aladdin Lamp*, *Look what My Boy Got in France* and *Bring Back Those Wonderful Days*. The piano accompaniments are well executed by "Red," at least that's what his partner calls him and so that he may have a comeback it is stated "Brunette" sings and graces the foot-lights creditably.

HIGGINS.

### Albert Cutter and Alice Howard

Albert Cutter and Alice Howard are billiard experts. Transferring their hobby to vaudeville makes a novelty that should have some length of life, at least enough to make a circuit once. They use a regulation billiard table with mirrors so arranged as to reflect all their plays to the audience. Miss Howard accomplishes some intricate shots, while Howard with his cue makes the balls, while never leaving the territory of the table, do acrobatic stunts that should bring envy to any juggler.

HIGGINS.

### Madame Olga Petrova

Madame Olga Petrova has returned to vaudeville. Few actresses have caused editorial pens so much perplexity as to the proper classifying of her particular style of work. Some of the scribes have got real mad about the difficulty and others have used excessive flattery as the easiest way to untie the knot. Such a state of editorial indecision makes her a distinct novelty. This status could not but make her better vaudeville property, for novelty when held up with certain standards has a Bradstreet's rating in the booking offices. She still gives her parrot song and an excerpt from "The Shulamite." Her *Don't Cry, Little Girl*, makes a splendid opening number. Using her own set of wine-colored draperies is an effective background. These part to give local color by revealing a South African scene when she renders the dramatic reading. Doubtless the six weeks allotted to her will be extended indefinitely.

HIGGINS.

### Guman and Mullen

Porten studies is the material with which Guman and Mullen have built their act. These are uniquely presented by using a setting of a large red plush family album. The different characters are those usually found in such a volume, for instance, "The Wedding Picture," Aunt Martha, Grandpa, Cousin Willie, etc. While the costumes are accurate prototypes, not so much can be said of the acting. Too few characteristic traits are allotted to each portrayal to etch clearly its individuality. As most of them are rustic, the extensive gamut of idiosyncracies that *Chic Sale* runs, if of such fluent detail would be too lengthy, scratching a bit the memory of those O'Henry flashes of character that Irene Franklin, when in vaudeville, used to give her costume song creations would be helpful. Not to be copied, but as all great laws are based on precedent the same is true with acting, too.

HIGGINS.

### Barry McCormick Assisted by Arthur Grant

Barry McCormick has worked up a song recital that has its standards in respect to good singing and with the agreeable exception that every word could be heard and understood. Another credit mark to him is the absence of the spot, inasmuch as he is not in costume. His selections were *When the 69th Comes Home*, *How the Shannon River Flows*, *America Never Took Water*, *Why Should She Take it Now?* *When Ireland Comes Into Her Glory* and *Oh, Look, What My Boy Got in France!* In between these he used a monologue that depicts the idiosyncracies of the Irish without offense. Arthur Grant was very co-operating as a pianist.

HIGGINS.

## SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

When Ireland Comes Into Her Glory	Barry McCormick, assisted by Arthur Grant
The Chinese Blues	The Two Jesters
Chasing Rainbows	Crawford and Westcott
The Wild, Wild Woman	Mullen and Coogan
America Never Took Water and Why Should She Take It Now	Belle Baker
He's Had No Loving For A Long, Long Time	Ray De Tryckey

### Patricola

Opening in a spot is rather a superficial business for Patricola for she possesses enough natural personality not to have to emphasize what many artists haven't when they enter the stage door. Immediately, she clinched the audience with her first number *Sweet Adeline*, and the orchestra became so enthusiastic that they chirped into the chorus. Next, *Johnny in Town* in full light went even better. Her rendering *Does Anybody Know Casey* with a few Oriental twists broke several gloves. Her violin playing showed skill, too. Patricola is such a personable young woman that she could entertain almost any audience.

GRAY.

### Bryan and Broderick

Bryan and Broderick's "Let's Dance" act with their own attractive setting resembling Joseph Urban's brush presents an opportunity for them to do some merry and artistic dancing. Their technique is well grounded and when they become better molded in the design of their numbers, the inspiration and poetry strongly evident at present will add continuity and charm to their act. Miss Broderick is very generous to her modiste. Her groomings lend effective smartness. Singing the *Porto Rico Glide* gets Bryan his applause. It is an act which will do well in a number two position.

HIGGINS.

### Howard and Savage

The chief feature of a shooting act is, of course, the shooting, and so it is with "The Shooting Stars." Howard and Helen Savage, in their act which they call "At the Country Club." But the care and thought they have given to staging it deserves special mention. Their red and white costumes, as well as the gown worn by Miss Savage at the close, are smart looking, and the running fountain makes an effective piece of decoration, particularly in the opening of the turn. Miss Savage makes some good distance shots from the back of the house, and Howard, by firing at the trigger of another gun, breaks a target hung directly over his own head.

MARTIN.

(New Acts Continued on 316)

## HEADLINERS JOIN ON PALACE BILL

### Joan Sawyer and Arthur Ashley Combine—Emma Carus, George White and Sallie Fisher Score

Printing Joan Sawyer and Arthur Ashley as separate acts on the program and then their appearing as a combination was an impromptu effect which fooled and delighted the audience, and lifted the bill at the Palace this week out of its ordinary course. Miss Sawyer is as graceful as ever. Her dancing number with Ashley was an exquisite example of terpsichorean execution. Acting a scene together from "The Man Who Came Back," was also a mutual display of talent and merited the abundant applause as also did Ashley's monologue. (New acts.)

Strange to say, Emma Carus' anti-prohibition lecture didn't raise as much enthusiasm as when at the Riverside. However, her Irish song reverses the tables. At the Riverside it was a success but with the monologue more so. Now this week this song is a riot, encoring repeatedly for more hoydenish antics. Miss Carus' other songs, *When I Left My Home Town* and *Ja-Da*, go big too. Her close with a human interest account of the empty life of an actress compared with the full ones of the home women out front, caused many a sympathetic utterance from the feminine portion and two prominent women editors took notes. Doubtless Miss Carus is to be recorded in "Fireside Companions" as favorably as she will positively be in the booking office files.

DeWitt, Burns and Torrence's "The Awakening of Toys" opened the show and especially pleased the children and Little Billie, taking a day off out front laughed with glee. Pauline Welch and her navy boys singing *Oh, Boys, She's a Wonderful Girl* and *What Do You Mean By Telling Me What To Do*, caught spontaneous plugging, and A. Robbins' *Walking Music Store* amused.

For an audience which loves its Broadway, Sallie Fisher in "The Choir Rehearsal" was a pleasant tonic. Miss Fisher and her players proved that much bigotry waxes rich in territory even shadowed by the House of God. The minister's voice didn't always reach the dust corners and some of his humorous lines were lost, but Miss Fisher was artist enough to speed hers up.

To play safe Henry Servis used his same laugh tallying cash register. It is as well lubricated as ever. Color gems closed the bill.

HIGGINS.

### Loew's Offers Headliners

J. K. Emmet is heading the bill at the American, sharing honors with Mary Ryan and company in a skit called "In Wishland," and with the Golden Troupe, who sing Russian songs and dance Russian dances. Others on the bill are the Victoria Four, Pisano and Bingham, Dix and Dixie and Selma Sells.

## THIS WEEK'S SWING AROUND THE EASTERN CIRCUITS

**BROOKLYN:** BUSHWICK—Jean Adair and company headlined. Rita Mario and company sang *Smiles, I'm Always Chasing Rainbows*, and *Good-Bye, France*. Four Haley Sisters sang *Ja-Da*, Rose of No Man's Land, and *Cotton Pickers' Ball*. Mme. Chilson-Ohrman sang *Forever Is a Long, Long Time*. Jimmy Lucas with Joe Hall sang *Salvation Nell*, and Ritchie and St. Onge. *Johnny's in Town*. HUSTED.

**BUFFALO:** SHEA'S—Mlle. Dazie tops the bill this week. Al Lydell and Carleton Macy, Grapewin and Chance, Muriel Window in songs written for her by William B. Friedlander, The Le Grohs, Captain Gruber and Mlle. Adelina, Lillian Herlein in a cycle of songs, and Raymond Wilbert offer good support. TAYLOR.

**CHICAGO:** MAJESTIC—Blanche Ring is the headline attraction. A revue entitled "Hands Across the Sea" has Estelle and Adelaide Lovenberg and Simon Neary in the leading parts. Sidney Phillips is being heard in songs and stories. PALACE—The Palace has as its chief entertainer Eva Tanguay. Walter Brower, jester; Marion Vadie, danseuse; Oto Gygi, violinist; Gallagher and Rolley, and Lillian Fitzgerald are also being seen. McVICKER'S—Among the numerous headliners here are the Empire Comedy Four, Buhla Bell and Hall Stephens. RIALTO—The "1919 Winter Garden Revue" is the chief feature on a bill which includes Jarrow, Tom Mahoney, and others. ATKINS.

**CINCINNATI:** KEITH'S—Catherine Powell scored in her dancing act. Katie Williams, Florence Tempest, Leon Kimberly and Helen Page, Susan Tompkins, violinist; Valerie Bergere in "Little Cherry Blossom," Leona LaMar, and Snyder and Malino completed the bill. EMPRESS—The comedy sketch, "Furnished Rooms," headed a good Pantages bill. GOLDENBURG.

**FALL RIVER:** BIJOU—Brooks, Kelly and Boyd in "The Reel Guys," Chas. McDonald and company, Swain's animals, Eva Shirley with *I'm Always Chasing Rainbows*, and *Have a Smile*, Bob and Stewart with *I Want a Doll* and *Minnie Shimmie For Me*, proved pleasing. EMPIRE—"The Melody Garden," Blanche Colvin and Al Wood, Alice Nelson and company, Elaine and Titania, Kilkenny Duo, Dixie Tom with *Ja Ja-Da* and *Zum Zum*, The Gliding O'Mearas, drew well.

**INDIANAPOLIS:** KEITH'S—Bessie Clayton, the feature of the bill, was supported by the Cansinos, Beaumont and Arnold, Martelle, offering *Some Lonesome Night*, *I'm Satisfied*, and *Get a Girl*; Milton and DeLong Sisters, and Moss and Frye who sang *Somebody Will Make You Glad* and *The Rose of No Man's Land*. Every Monday and Friday afternoons convalescents from general hospital No. 25, Fort Benjamin Harrison, are attending Keith's as guests of Manager Eggleston. KIRKWOOD.

**PHILADELPHIA:** KEITH'S—Phyllis Nielson-Terry had a delight-

ful song cycle, "Sailor" Reilly in character songs, and Emma Stephens with *Have a Smile, Marry a Soldier Boy* and *Rose of No Man's Land* were applauded. "Through the Keyhole," Binley and Burley, Ida May Chadwick, Avon Comedy Four, and Belleclair Brothers made up the program. COHEN.

**PITTSBURGH:** DAVIS—Eddie Leonard topped the bill. He sang *Nora's Beautiful Goo Goo Eyes*, *Look 'er Yonder, That's All, Sweetness*, *Roly Boly Eyes*, *The Land of Cotton*, *Ida, Sweet as Apple Cider*, and *Sweeping Along*. Grace De Mar, the Melinotte Duo, Holliday and Willette, Gibson and Connelli, Frank Milton and the De Long Sisters, Laurie and Bronson, and Roland Travers went well.

**LYCEUM:** Beatrix Morelle with her Sextette sang *Rose of No Man's Land* and other songs. Kane and Herman sang *After You're Gone*, *Ragtime Cocktail*, *Me and My Gal*; Bert Soper and Lucy Rugg sang *Till We Meet Again* and *After All*. Other acts were De Veaux, Dell and Joe, Barry and Layton, Dupree and Dupree, Art Henry and Madeline King Moore. LATUS.

**TORONTO:** SHEA'S—Barry Langdon and company's act, "The New Car," has a lot of pep and is the hit of the bill. Henry Lewis singing *Can You Tame Wild Women?* and *How Are You Going to Wet Your Whistle When the World Goes Dry?* scored. The dancing of Pearl Regay and Lester Sheehan pleased, as did Rosamond and Dorothy in piano and violin selections from "Madame Butterfly."

## IS THAT SO!

Florence Roberts, now in stock in Salt Lake City, will appear in vaudeville next season in a new sketch.

Cecil Lean and Cleo Mayfield, now in vaudeville, will soon appear in a new musical comedy under the management of the Shuberts.

Phyllis Nielson-Terry is to sail for England the end of April, to appear in Shakespearean repertoire. She expects to return to this country in vaudeville next season.

Lloyd and Wells, who have just closed with "Glorianna," will go into vaudeville for a few weeks.

Arthur Buckner is understood to have inherited a considerable sum of money from the settlement of his father's estate. He is now making several productions of cabaret revues and musical tabloids, and is producing some of his own acts in vaudeville.

Bert La Mont will soon launch "The Club House Revue" and "Turkish Bath Frolics" in vaudeville.

Rube Welch and Kitty Francis are planning to sail for London.

N. S. Feldman's new act, "A Cold Million" will have four principals and six girls in the chorus.

William Sully, who has been released from the army, is arranging a new act for vaudeville.

Jim and Betty Morgan are leaving vaudeville to be featured in the program at Cafe de Paris.

Gilbert and Friedland at the Alhambra Theater this week are making an unusual success with a number of their own songs, among which are *Singapore* and *I Found You*. Although there have been no official records established, the encores they received on singing *Singapore* were probably as numerous as any popular song ever received.

## EDNA GOODRICH AT THE RIVERSIDE The Four Mortons Prove Big Hit on Program

In anticipated interest and in gorgeous display of settings and wardrobe Edna Goodrich tops the Riverside bill this week. Miss Goodrich's act, however, is not all display. Her study of the mannequin contained some skilled acting, ably supported by France Bendsten.

Prolonged applause greeted the efforts of the Four Mortons. The Morton family are a vaudeville institution. Never will interest die in the older pair, and it will always increase now that Martha and Joe are entrusted with much of the fun busting. Great credit is due Mrs. Morton for her dignified and yet charming gown worn toward the last. So correctly gowned was she that the audience more than felt the genuineness of her homey sort of fun.

Clara Morton, while a strong single, feels the call of all family co-operation, and toward the end joins in the gloom-smashing. In her own act her singing of *Where Will We Go After the Show When the Town's Gone Dry* found a hearty reception, and the same status may be credited to her flute and saxophone playing. Branda and Darriek brought a pleasing touch of the circus with their intricate horseback riding feats which opened the bill. Felix Bernard and Jack Duffy as the second position sang *You've Got to Hand It to the Yankee Girls*, *Ja-Da* and *Come On, Papa*, with a dash and a swing that got the audience and the bill going hand in hand.

Bradley and Ardine's attractive setting and dancing came into a goodly share of favor, as did their singing of *The China Moon*.

The unaffected personality of Frank Fay—and in that profitable gift he is rich—won high favor. His songs, *Oh, Bring Back Those Happy Days* and the *Musical Comedy Ball* added to his popularity.

Lyons and Yosco repeated their pleasing instrumental offering, diversified with their witty Italian-American lines and the khaki comics of *Yip! Yip! Yaphankers!* made a regretful ending. HIGGINS.

## Hebrew Performers Form Union

The American Hebrew Vaudeville Actors Union, Inc., having its headquarters in New York City has been incorporated with Secretary of State Francis M. Hugo. The organization is formed for the purpose of protecting the interests of Hebrew vaudeville actors and actresses and to enable them to receive official recognition as such a union from recognized bodies or unions with which Hebrew vaudeville performers are affiliated.

## Hamilton

The Hamilton had a good bill this week, which was made of Belle and Eva, Mantilla and Kelly, Helen Ray, The Natalie Sisters, Corinne Tilton and Bennie O'Neil and company.

## Audubon

The Audubon's bill this week had well worth while features in Burke Brothers and Kendall, Jennie Middleton, Sam Libert, Adler and Golden, Olcott and Kase and The Three Orleys.

## VAUDEVILLIANS—By Ed. Randall



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CAN YOU  
TAME WILD  
WINNIN'?A Sensational  
Hit!The Best Comedy French Song  
Hit On the Market!PUT HIM  
TO SLEEP WITH  
THE  
MARSEILLAISEAND WAKE HIM UP  
WITH AN OO LA LAA  
Sensational  
Hit!JIM-JIM  
I  
ALWAYS KNEW  
THAT YOU'D  
WIN

## Somebody's Waiting For Someone

Words by  
ANDREW B. STERLINGMusic by  
HARRY VON TILZER

Piano

She sits by the win-dow in sun-shine or rain, Her dear face pressed  
The sound of each foot-step that comes from the street, Brings hope to her

close to the cold win-dow pane, Her poor heart is yearn-ing, she's  
eyes and her poor heart will beat, My boy is re-turn-ing, she'll

wait-ing each day For some one's re-turn-ing, some-one far, far a-way.  
ten-der-ly sigh, But al-ways, yes al-ways, all the foot-steps go by.

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### Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the way  
Some-bod-y's wait-ing, watch-ing and wait-ing day  
by day. At night there's a light in the win-dow for  
some-one a-cross the foam And some-bod-y's wait-ing for some-one  
I won-der if he'll come home. he'll come home.

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A HIT!

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## 6 BIG HITS

A  
Comedy Riot!

## CAN YOU TAME WILD WIMMIN?

A Sensational  
Hit!

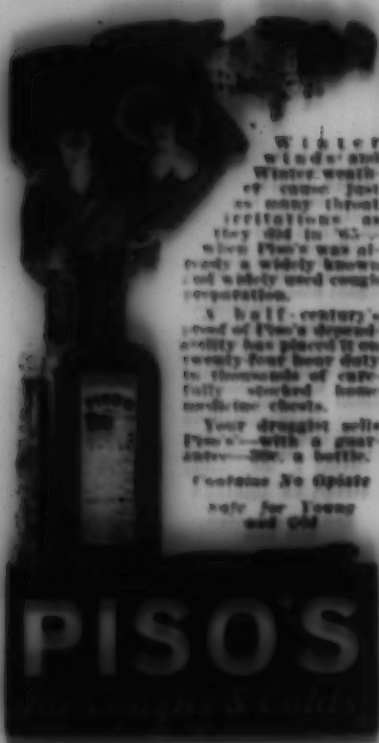
The Best Comedy French Song  
Hit On the Market!

## PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP  
WITH AN OO LA LA

Better  
Than Ever!

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IT SURE!  
NO MATTER  
WHAT IT IS  
ON PAGE 330  
OF THIS ISSUE**

### Austin Webb in "Champagne and Buttermilk"

By its title, "Champagne and Buttermilk," promptly classifies the act's scenario—city versus rural life. Austin Webb plays the part of a captain of industry, dubbed Champagne Wallace, who, tiring of metropolitan artificiality and femininity, seeks the solitude of the mountain mosquito. These pests soon begin to shrivel his ozone craving and especially when he discovers that the eternal femininity is an article which cannot be lost, entering this time as a mountain maid. When she begins her sob about longing for the city frosting to replace country crusts, he jerks her wedding ring off her finger and with a clubman's sophistication sermonizes on her version of vamping. Arrives a telegram stating his rival has beaten his poker score at his club. This humiliation is too much, but before fleeing to its rescue, he backs up his sermon with a twenty dollar gift. The girl's explanation that it is not quite equal to the fifty she sobbed out of her last city victim is a good climax. Austin Webb acts like the story book clubman and the girl is a good foil.

HIGGINS.

### Roy De Tryskey

Roy De Tryskey is a blackface suffragette. May be she doesn't vote, but if there were any cutting up to be done that order of lady politicians could engage her with profit as their chief rough house maker. Her fun is the kind that throws the acts' time schedule out of gear with encores. Her humor is the born-with-you kind. Thus is natural and thus is indescribable. The recitation of a quarrel between a "a high yellow" African and a coal black one was one of her hits, as was also her singing *He's Had No Loving For a Long, Long Time*.

MARTIN.

### Nelson and The Barry Boys

Nelson and the Barry Boys are a white and black face team. Miss Nelson having the effeminate prefix, the two Barry boys are, of course, noble gentlemen and do the dirty work themselves by smearing on the cork. The three are quite versatile. Patter, singing and acrobatics make up their program. Their prop of a lamb fished a laugh or two, and one of Miss Nelson's gowns resembles an Eva Tanguay cut and she acts somewhat similar.

HIGGINS.

### Crawford and Westcott

Crawford and Westcott are two tramp comedians of the vermilion variety. They make their entrance hitched up in a framework of automobile head lights. This combination of alcoholic and electrical brilliancy struts their patter off with considerable laughter. Singing *I Was a Soldier Brave and Bold* to grand opera tunes, including the vocal eccentricities kept it in a serial almost of Pathe length. Their pathetic patter should be a little more sobby. Other songs that solicited encores were *Auld Lang Syne* and *Chasing Rainbows*.

HIGGINS.

### Speed Brinkman

Just where speed comes into Brinkman's general makeup can't be discovered when he's singing in the theater. His work has too much artistry for that. And that doesn't indicate he paws the air. His hands hang naturally at his side. Such repression is in keeping with the discipline of his khaki uniform which he wears so well as to give evidence of much time spent on track teams. Perhaps victories in that quarter have christened him with his present billing. He sang in a good tenor voice *The Sunshine of Your Smile*, *When Brother Bill Arrives in France*, and *The Red Cross Nurse*.

HIGGINS.

### Murphy, Nichols and Company

Murphy, Nichols and Company have a sketch based on a dramatic school, and its ludicrous methods. While some of the lines have had considerable employment before the working in of material with reference to the recent war gives the vehicle a timely smack. There is very little plot. It hinges mostly on the dramatic school instructor fleeing one of the wealthy young women students by making a production of her worthless play. Its rehearsal with raw amateurs and absurd props is a rip roaring burlesque.

MARTIN.

### The Two Jesters

The Two Jesters are a somewhat jovial funmakers. Their fun is mostly utilized in rendering their songs. They also have some patter that catches laughs pretty well. The business of one is to grace the footlights, and the other accompanies at the piano. They enter singing *Say Good-By to Paris*, and follow with *The Good Old Irish Way*, *Oh, I'm So Glad That Mammy Don't Know I'm Married* and *The Chinese Blues*.

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## IN THE SONG SHOP

### Troubles of Sophie Tucker — Jack Norworth a Strategist — Burr Has New "Trail" Song

By E. M. WICKES

THE other day, at Reisenweber's, Sophie Tucker went on record to say that she thinks "A Good Man is Hard to Find" is a classic of its kind. She has been featuring it ever since she opened her engagement at Reisenweber's and intends to use it until she finishes her engagement there. Now, when Miss Tucker sings a classic, or, in fact, any number, she insists upon absolute quiet, and in approximately all cases she gets it. Two weeks ago, however, she was forced to stop in the middle of a song and request that two lovers at a table postpone their talking act until she was through; and when they refused to give her the spotlight, she had to call for an usher to remove them. When she was through a friend asked her if she were bothered very often in that way.

"No," she answered. "Once in a while I used to run into something like it in vaudeville. At the Royal one afternoon four girls kept bothering me by knitting sweaters all during my act. They evidently didn't know I was in this world, and for a time I didn't know how to stop them. Finally I got a peep at the sweaters and saw they were pink. I stopped my band, walked to the front of the stage and, after drawing their attention, told them that if they had been knitting khaki sweaters for soldiers I wouldn't object, but knowing that regular fellows don't wear pink sweaters, much less soldiers, they would have to quit or I would. And they quit."

Following this Miss Tucker told how a woman in Omaha bothered Frank Westphal by knitting in one of the boxes. Frank had spotted her before his turn and from the wings could hear the click of the needles. He wanted to read the riot act to her, but Miss Tucker would not let him. Frank, however, bet a round of smiles he would make her stop knitting. So he got hold of two drum sticks, a long piece of rope, and came out on the stage while Miss Tucker was singing. Looking up at the woman in the box, while he pretended to knit with his rope and drum sticks, Frank said:

"She hasn't got anything on me." The woman immediately stopped her knitting and drew back into the rear of the box.

#### Jack Norworth a Diplomat

Jack Norworth is another headliner who thinks well of "A Good Man is Hard to Find," and like Sophie Tucker he had a time of it getting started in vaudeville. Jack came from a well-to-do family in Philadelphia, and had he followed the wishes of his parents he would have become a doctor, a lawyer, or something with a high-sounding title. Jack always wanted to entertain, and when the owner of a milk store in Philadelphia decided he was cut out for a theatrical manager's career, Jack offered to do a monologue for twelve a week. The show opened and closed in Camden the same week. Jack and another performer were told that the ghost was too weak to crawl, let alone walk, and as Jack had run away from home it was up to himself to garner his physical munitions. Back to Philadelphia the two actors went, and every morning found them waiting at the milk store for the owner to show up. Then they would demand pay for services rendered in Camden. The owner would play his part by pulling out the empty cash drawer.

This never worried the pair. They would sit down and wait until customers came and left some money. Then they would read the riot act, which culminated in the storekeeper's splitting the money three ways. They continued with these tactics until they were paid in full.

Some time later, Jack's parents, fearing he was going to the dogs, put him on a training ship, thinking they would cure him of his crazy notion. From his present standing, however, it looks as if Jack outwitted his parents as well.

#### Burr Music Co. Has New Song

The Henry Burr Music Corporation has just issued a new number by Jack Mahoney, called "That Long, Long Trail is Getting Shorter," which Mr. Burr thinks will be even a bigger hit than any other trail song that has been before the public.

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## IMAGINATION GREATEST ASSET IN PLAYING FOR PICTURES— SILENCE A TELLING EFFECT

BY PHILIP EDWARDS

**I**MAGINATION is probably the best asset of the showman. To see himself in the gallery, watching the reels unfold, or comfortably settled in a 60-cent seat in the more pretentious orchestra—and to feel just what would satisfy him in the way of a show: this is the stuff that makes the successful exhibitor, east or west. A big imagination is at once behind the actual show and also in the very minds of the viewers of the pictures and the listeners to the musical program. With such an insight into the joys of the great mass of picture lovers the exhibitor goes to work along fairly logical lines and makes up his program.

### Music in Race With Films

It is now pretty well admitted that music runs the pictures an almost equal race, and many persons are in the habit of going into the movie houses to hear the music, if there is any. This habit is in an advanced stage on Broadway. Time and again I have heard such expressions on the part of the man in the street. And I am a firm believer in the winning out of the musical end of the motion picture program as a solution of good music for the people. Good exhibitors try to have good music. They play both ends of the game and increase the chances of success.

### Cultivation of Imagination

Imagination may be cultivated by several methods: extended reading, seeing good plays; learning what rhythm is; trying to visualize scenes with appropriate settings and consistent musical layout—not of just one number but of the whole show from beginning to end. Sometimes I am tempted to call imagination feeling; for it certainly requires feeling for the picture in order to give it a good musical setting. To properly set a scene the leader must see many things underlying the more superficial aspects of the action. Action may start a certain way, but in a few minutes change completely around. In such a case music starting off in perfect accord with the action might go another way also. So, this trial, while seemingly all right at the start, would turn out to be wrong after a few hundred feet of film.

Of course, I am speaking in this illustration of pictures that are really worth a fine musical setting. It is a sad fact that they are few and far between. But these are constant problems in the projection rooms where the musical settings are made. It often happens that many numbers must be changed after trying them out. Action moves in the picture just as tone moves in the orchestra, and these two must be always in accord in the perfectly set picture. If

picture action rises, then the score must rise. But if the picture action goes along without any perceptible change, then the music must not dance around the staff, but must keep within certain limits. Otherwise the music will not be consistent with the picture and will mean nothing.

### Silence at the Right Time

One of the most effective points in accompanying film action is silence at the right time. I talked over this one little essential with a prominent conductor recently and he always uses this easiest weapon of effectiveness. It is the easiest thing on earth to stop playing. All that is needed is to know when to stop. Mr. Edouarde of the Strand does this often in his setting of pictures; also Mr. Finston of the Rialto is a firm believer in the silence theory. Now to explain: in certain dramatic moments in the action, when the orchestra has worked up to a big climax, and the scene culminates in a murder or shot, or something equally as thrilling—after such a climax, either the bystanders or the murderer usually stand in a sort of stunned silence, in order that the director may get the import of the thing thoroughly registered. Here is where the silence in the music comes in. It adds much to the impressiveness of such scenes to stop the orchestra after the final chord crash at the shot.

### Operatic Workshop

These are questions that concern only the more advanced theorist in proper picture setting. The art has grown to such an extent that the projection room becomes a sort of operatic workshop, with the exception that the musical leader has all his material ready-made and lying on the bench. All he does is to fit the sections together and try them out. If the dovetailing is faulty, all he has to do is to select another section and the trick is done.

In the world of organ playing, these questions become a little plainer of solution. A one-man orchestra has an easier time of it than the bigger and more unwieldy orchestra. With an organ in the hands of a skilled player actual breath can be instilled into the action and the music takes on the aspect of having been written for that particular picture. I am speaking of very fine players. The great majority of organ players draw a salary and play stuff that is dumped into their hands by certain music publishers. But a certain few can not be bought, and these set and play a show with much detail, with the excellence of result that marks the good house.

The poetic player usually has the required imagination, but often he is



C. CLEO SIMS

Organist at the Majestic Theater,  
Fort Dodge, Iowa

roped by the commercial manager (with much reason now and then) and not allowed to give play to any of his faculties. He is allowed to "plug" away and fight shy of atmosphere. Then there are other players who are hopeless. They mark time until a regular fellow comes along and takes the bench. Pictures are as plain as day, yet they seem closed doors to many musicians.

### Pittsburgh Houses to Mark Washington's Birthday

"Patriotic Sings," similar to the "Carol Sings" of the Christmas season, will be conducted in more than 25 moving picture theaters in Pittsburgh, and in a number of suburban districts on the evening of Feb. 22, Washington's Birthday. The Civic Club of Pittsburgh, cooperating with committees from 12 musical organizations, will direct the distribution of choristers and accompanists, and the musical programs will be sandwiched into five-minute periods between reels.

### IS THAT SO!

C. P. S. Carman, F. A. G. O., recently at Hamilton, Ont., an organist of twenty years' experience, has been engaged as organist at the Winter Garden Theater in Jamestown, N. Y. Paul A. Dietsch, who recently filled the position, has been promoted as Director of Music at the Mozart Theater, under the same management.

Herman Heller as the leader of the California Theater orchestra, San Francisco, on Sunday morning at the concert played Chopin's *Funeral March* as tribute to the memory of Theodore Roosevelt.

Al. Marney, orchestra leader at the Liberty Theater, Cleveland, will continue in that capacity next season.

Louis Baker is the director of the ten-piece orchestra at the new Pierce Theater in Oswego, N. Y.

Victor Wagner, the Rialto-Rivoli librarian, has a model system by which he finds instantly any piece or any mood. He has been working for some months on the perfecting of his idea and now has one of the best-arranged libraries in the country.

## RIVOLI — NEW YORK

### Walthall Melodrama Has Elaborate Music Setting— Bolm's Russian Dancers

Rivoli audiences got the regular melodramatic thrills last week when Henry Walthall held them spell-bound in "False Faces." Hugo Riesenfeld had called upon the whole resource of the orchestra for the splendid setting that he gave this gruesome tale. A word must be said for some excellent organ effects done by Professor Swinnen during the orchestra rests. Liszt's tone-poem, "Mazeppa," served to lead into the picture. Then strains from "Natomia" were introduced, depicting the harrowing experiences of "The Lone Wolf." Other numbers used were *Lost Happiness*, *March to the Gallows*, *Berlioz*, *Aria*, *Schumann*, *Puck*, *Grieg* and *Simple Confession*, Thome.

A Mutt and Jeff Travelogue aroused much laughter, enhanced as it was by the traps. The famous barcarolle from "Tales of Hoffman" accompanied them in their talk on "Venice." The Rivoli Pictorial was shown to several good musical numbers, including *Men of Sparta* march, *A La Carte*; and for scenes of the Russian Bolsheviks the *Hymn of Free Russia* and a *Russian War March* were played.

Adolf Bolm staged a Russian dance to Tschaiikowsky's *Humoresque*. One of the dancers was supposed to play the concertina for his steps, and the organ imitation of this with the orchestra silent was most effective. The closing organ number was the well-known *Torch Light* march by Scotson Clark.

## RIALTO — NEW YORK

### Chopin and Greig Used for "Lion and the Mouse"

The Rialto's last week's program started off with the famous *Finlandia*, by Sibelius, conducted admirably by Hugo Riesenfeld and Nat W. Finston. Following this came a lecture by Dr. Leonard S. Sugden on "Lure of Alaska," pictured by Prizma. William L. Feder, cellist, contributed a solo, playing the familiar E-flat *Nocturne* of Chopin.

The Rialto Magazine held many interesting features, the most popular being the return of negro troops headed by Jim Europe's band. The Rialto orchestra distinguished itself in trying to outplay the colored "jazzers" by the use of *A Wild Jazz Knight*. Other numbers used for the Magazine were Bergh's *Here They Come*, Elgar's second *Pomp and Circumstance* march, and *Preparedness* march.

The feature, Alice Joyce in "The Lion and the Mouse," proved a success, which was further enhanced by Miss Joyce's presence in the house Sunday afternoon. The music for this play included *In the Silence of Night*, a Chopin *Prelude*, Grieg's *Dream*, *Sweet Ponderings* and the Grunfeldt *Romance*.

## HANFORD'S MUSIC CUES FOR THE BIG FEATURES

### "Mrs. Wiggs of the Cabbage Patch" (Paramount)

Open with soft nursery songs, or light intermezzo.

Agitato at fight between girls.

Title: For this—soft, rather pathetic.

T. As time went on—light romantic style.

T. We are going to lose—slow, soft.

T. That night—rather agitated.

T. Mrs. Wiggs—neutral.

Rather lively to action.

T. We haven't got any—soft, tender.

T. Don't let them—agitato.

T. We won't be any trouble—soft, sweet.

T. The next day—neutral, rather lively.

T. Have I the burlesque love scene.

T. Guess the most—neutral.

T. Whose children are these—soft, rather agitated.

T. Alexandre finds—agitato.

T. You don't mind the camphor—minor burlesque.

T. The Hazy Stubbins romance—festive.

T. Here comes the bride—Lohen-grin Burlesque.

Lovely Mary comes out of door—soft, sweet.

Sheriff drives up—rather agitato.

T. Again fate takes a hand—soft into rapid.

T. I want to see Mr. Dick—somewhat agitated, soft.

T. Stubbins may have looked—neutral.

Soft for hospital scene.

T. Tabitha, Hiram Stubbins—light intermezzo.

T. Mary, how would you like to stay—soft, tender mood.

T. The Wiggins are coming—festive.

T. I am sure—into soft tender mood.

T. Mary, I'm going out of the—soft melody to end.

### "False Faces" (Paramount-Artcraft)

Open with big battle music (Long cue).

Title: Merciful provokers—much lighter in tone.

T. From the patrol—change to slow, soft, pathetic.

T. Exiled, I went—very sombre.

T. When I stood over—come out dramatic sombre.

T. Definitely plotting—soft sinister low.

T. Knowing indisputably—soft mysterious.

T. Beware—into agitato.

T. Pardon—soft dramatic.

Go action until fight, then agitato.

T. Who is this man—soft, slow neutral.

T. Will you keep this—soft agitato.

T. We can't bother—soft dramatic, genuine.

T. Sorry, I can not—mysterious.

T. It's not only drinking—very genuine.

T. But he has involved—agitato, work up.

T. Two hundred miles away—patriotic measure, then dramatic.

Long moods here, change for variety.

T. The combination—mysterioso into agitato, work up to action.

T. The Lone Wolf's hotel—soft into agitato.

T. Little will the Lone Wolf—work up, furioso at fight.

T. You will find a taxi—watch fight.

T. And now, Monsieur—soft melodious. Then agitato.

T. We can not be annoyed—soft melodious, work up.

T. Monsieur was not going away—a love theme.

### "Carolyn of the Corners" (Pathe)

Love theme suggested: *Serenade* Caprette, Barthelmy (Ricordi).

Open with light village music.

At letter insert—slower, softer.

Title: Coming events—lively, theme if desired.

T. Chet, Chet—agitato, then back to theme.

T. Uncle Joe—soft, tender.

Carolyn washes face—light.

T. Bedtime—soft lullaby.

Agitato at dog chasing chickens.

Then light intermezzo again.

T. It's a nuisance—rather serious.

Carolyn jumps—light.

T. Are you going—soft, tender.

T. Early September—play *School-days*.

T. Your Uncle Joe—soft, tender.

T. The self-encrusted—theme.

Prince runs into school—agitato.

Tramp enters school—agitato.

Then into theme.

T. Noon of the third day—sombre, minor.

T. That's a fire—agitato, work up with action.

T. Great danger—soft melody.

T. With the rising sun—soft, pathetic.

T. The flight of Carolyn—theme.

### "Maggie Pepper" (Paramount)

Love theme suggested: *White Violet*, Barbour (Schmidt).

Open with light neutral mood.

Title: Well, Carter's stringin' me—rather slower.

T. In the lonely year—somewhat serious.

T. Say, Mag—plaintive.

T. Don't want to talk—rather agitato.

T. The smoking-room—light, burlesque style.

Agitato at shop-lifting scene.

T. Well, young lady—dramatic.

T. Oh, Claire—light.

T. You said you wanted a hand—theme (short).

T. But malicious—rather light (Merry-go-round effect).

T. Ada's weary year—rather sinister.

T. You haven't anyone—soft dramatic.

T. Lamplight and lessons—soft, light.

Ada rings—sinister.

T. Won't you take me—soft melody.

T. Miss Pepper, Maggie—rather agitato; work up to action.

T. You're wounded—soft theme.

Short agitato to Darkins.

T. The certain young lady—theme.

## SPECIALLY ADAPTED TO PHOTO PLAYING

Photoplay Series, Vols. 3 and 4: full orchestra or any combination.

In the Land of Sonchins. Hunter Boston Music Co. Schirmer

Consolation, Coorse Flummer

Idealized Indian Thomas, Cadman White-Smith

When I Come Back To You, Grey Hamzinger & Dillworth

In Sleepy Hollow, Lane Hinds, Hayden & Eldredge

Tears of Love, Henry Stern

Hindstun, Wallace Foorster Music Co. Schirmer

Nocturne, Russell King Miller (Organ) Schirmer

## STRAND—NEW YORK

### Selections from "Kunihild" Feature "Mrs. Wiggs"

Grossman's *Fantasia Hongroise* served the Strand for the overture last week, with Carl Edouarde conducting.

The Strand Topical Review showed some novel skating scenes and views of President Wilson at Rheims.

During these the orchestra played *A Million Heroes*, *Jack Tar*, the *Southern March* for the return of negro troops and a selection from Boito's "Mefistofele" for scenes in Rheims.

A scenic, "Picturesque Japan," was shown to the playing of Kelley's *The Lady Picking Mulberries*.

The Strand Ladies' Quartet sang a return engagement. Their selections included *Songs of the Long Ago*, *In the Gloaming*, *Sweet Genevieve*, etc.

From this number the orchestra went directly into the feature, Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."

Selections from "Kunihild," *Joy of Youth*, *Sunshine of Your Smile* and *The Shepherd's Dream*, by Damare, were played during the feature.

Mr. Brigham used a *Romance*, by Richmond, during the orchestra rest.

The imitation of the violin and accordion in the wedding scene was well done and very funny.

The picture closed with *Love's Old Sweet Song*.

## BUFFALO—HIPPODROME

### "Bleeding Heart" Is Theme Used for "The Silver King"

William Faversham in "The Silver King" is the featured attraction at Shea's Hippodrome this week, and Manager Franklin has treated the production in a melodramatic way, using set agitos for most of the scenes.

In this way he helped persons who saw the screen play recall the stage production.

The theme used is *Bleeding Heart*, by Levy.

Maurice Tourneur's "Woman" is being shown in a serial commencing this week, when the first part, "Adam and Eve," is being screened.

The musical setting is an ideal one, the opening number being *Extase*, by Tobani, and the rest of the picture is accompanied by Handel's *Creation*, which Manager Franklin borrowed from the Buffalo Public Library.

The Prizma feature is a beautiful film journey to the Indian lands of the West and *Land of the Sky*.

*Blue Water and Indian Dance*, by Skelton, admirably fit this feature.

A characteristic touch is given the News by using *My Old Kentucky Home* to greet Colonel Hayward's colored troops.

TAYLOR.

## DRAMATIC MIRROR

## BROADWAY—NEW YORK Chaplin and Mae Murray Features Have Varied Programs

Manager Kashin presented an interesting show last week, particularly in featuring Charlie Chaplin in "His First and Last."

This was no less than the first picture made by this famous comedian and the latest, "Shoulder Arms," which recently ran for seven weeks at the Broadway.

For the first picture the pianist gave an imitation of how the old-time piano-player banged out the picture, and in "Shoulder Arms" Mr. Bradford gave practically the same program as for the first long run: including *America Today*, *Picking Peaches*, *Friml*, *Miracle of Love*, *McKee*, *Khaki Sammy*, *Carpenter*.

For the Mae Murray feature, "The Scarlet Shadow," the orchestra used Friml's "Glorianna," *Serenade* by Cesek, *Mignonette* by Friml, *Roses of Picardy*, *Deshon*, *Marche Miniature*, *Langley*, and *My Little Billiken* by Lotter.

Mr. Bradford's orchestra has been added to and greatly improved.

Mlle. Aubert was the soloist, singing *Ah fors e lui* from "Traviata."

Edward F. Johnston played the popular *Glow-Worm* as an organ solo.

The Broadway News was shown to *Dance of the Harpies*.

## PITTSBURG—GRAND

### Diversified Program for "Mrs. Wiggs of the Cabbage Patch"

"Mrs. Wiggs of the Cabbage Patch" was the feature at the Grand. The musical setting was the first movement of "Merry Wives of Windsor."

Then followed the *Overture* by Nicolai. For the storm scene, *Scotch Poem*, by MacDowell, was played.

The old ballad, *In the House of Too Much Trouble*, was used for the scene in Mrs. Wiggs' home.

The *Jewel Song* from "Faust" was fittingly worked in where Tabitha Hazy is preparing for her wedding.

When Mr. Stubbins is intoxicated, Zoel Parenteau used in the compilation of music the *Stein Song* for strings.

When the disappointed bride makes her entrance amid the gayety of the last scene, Sibelius' *Valse Triste* was used making the situation a ludicrous one.

## CLEVELAND—STILLMAN

### Novel Musical Stunt Features Showing of "Mickey"

It isn't often that a manager has so adaptable an entertainment as "Mickey," the current attraction at Loew's Stillman Theater.

Manager Jack Kuhn has taken advantage of all of the advertising possibilities of the picture.

In the first place, Mr. Kuhn created an interest in the picture by securing the co-operation of every music store in the city, including the five and ten-cent stores.

All of these stores literally had their windows plastered with copies of the song, *Mickey*.

Musical Director Hyman Spitalny used the theme *Mickey* extensively in his score.

He also introduced the song, *I Was Lonely*, from the musical comedy, "Head Over Heels," as a secondary theme in his accompaniment.

LOEB.

# STUDIO SHOTS



Norma Talmadge as "The Probation Wife" (Select) is surrounded by a lot of other things, but she evidently prefers water



Standing between you and the light is Mae Murray in "A Delicious Little Devil" (Universal)



Harry Morey and his faithful friend in "Silent Strength" (Vitagraph)



The favorite outdoor sport of Evelyn Greeley, World star, is visiting the Zoo



It appears that Roscoe Arbuckle and Al St. John, in "Love" (Paramount-Arbuckle) are about to indulge in a little tit for tat



The last few feet of "Suspense" (Independent Sales Corp.), featuring Mollie King, is photographed in silhouette



(Above) Louise Huff, in "Crook o' Dreams" (World), is suspected of having in her possession the well-known missing locket



A dramatic scene from "False Faces" (Paramount) starring Henry B. Walthall. This picture is the magnet at the Rivoli this week

Looking through the gloom, toward this caption, is Mollie King in "Suspense" (Indep't Sales Corp.)

# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

**WASTE** never pays.

The star waste studio in the land is the—

No attempt at conservation whatever.

No management whatever!

Stars and directors are never "offended" by efficiency folk who try to keep expenses down. That kind of "longwinded" doesn't go. The stars and directors—who necessarily are minus keen business sense—are left to run the lot alone.

"It pays to spend more and keep hands off," is the slogan of the Big Boss.

But, in truth, it doesn't.

The studio folk are no happier for it. Certainly, the negative cost sheet isn't. The "atmosphere" that the Big Boss is so anxious to "keep clear" is no better than that of a dozen studios which are run on something like a business basis.

There's discussion galore.

Things are missed, even. Waste hasn't succeeded at all. It's a fine mix-up. The losses are now at a loss how to handle it.

Of course, the time to do it was at the beginning. You can't get away from System—you can't evade it for a few years but, eventually, you must apply it—even in "film" producing.

I'm sorry for the Big Boss, who undoubtedly had meant well. But a man's wrong to turn his establishment over to his stars, and they're wrong to try to run it. It's not their game, and can only result disastrously to all parties concerned.

This was proven when some stars started a company recently and immediately opened negotiations with a producing executive who has a *terrible* name for *efficiency*.

The business man has his place in the studio. The Big Boss knows that now!

## Dispute Over McCormick Prediction

I predicted last week that the Roney successor was apt to be that McCormick chap in Indianapolis.

Because he could *exploit* as well as manage.

I started "sumthin'" when I made that suggestion.

Friends of the new Strandman, Joe Plunkett, say I'm mistaken.

That if exploiting is the trick, the Plunkett has it along with the managerial ability.

I'm perfectly willing to be shown and am watching the Plunkett carefully. The next few months will tell the tale. It takes at least a few months to get any manager's measure.

On the exploitation side, they tell me, I miss a point. Of course, McCormick does big, convincing advertising—stuff of the unusual sort. That is conceded, say the folks who would correct me.

But Indianapolis is not New York. And New York is not Indianapolis. The space rates are different!

McCormick may well "put over" in big ad copy what no New York theater could ever attempt. That difference in rates is the answer.

At least, so "they" tell me. And do you know, it's so! McCormick has an exploitation advantage. Can he be blamed for fully cashing in on it?

## Art for Artists, Business for Businessmen—A Matter of Space Rates?—"Selling" to the Movies Is Different—What's Cooperative Association Doing?

### To "Sell Yourself"—Don't!

There are lots of ways of "selling yourself."

The news from Los Angeles makes me think about it. Mr. McAdoo, it seems, is "besieged" by every distributing executive, scenario writer, director, player and what not in or out of reach. For jobs, "naturally."

Of course, the distributing executive, director, etc., whom Mr. McAdoo selects won't be in the above list. It will be one he will go after. The man who *doesn't* wire him is the man he will want.

After all the wires are in, Mr. McAdoo and his associates will quietly go out and engage people who *wouldn't* dare apply to them. It was ever thus. You generally need the man who doesn't need you.

So take a tip from me and "sell yourself" in the picture business by not appearing to want to do it! Do not go "after them." Let them go after you.

Make good, and they'll do it!

This applies to every class of film man. A fellow I know started out to sell special advertising service to whoever would have it, two years ago. He knew how to "sell himself," too, and a *Class A* reputation helped. But he found he was getting a lot of business and a generally low recompense.

So he decided to sit back and wait for the folks who needed his services to come to him. For a number of months his receipts soared downward. But when the "break" came, as it had to, he found himself giving *better* service, because to fewer clients, and making more than he had ever earned before in his life. A worth-while director called on a producing manager regarding the direction of a certain star, whom this director was greatly desirous of "handling." The manager was agreeable, but mentioned a salary that the director was compelled to decline.

This manager quit some time later and a new man came in. The latter sent for my director friend and engaged him to produce the particular star at a figure that was *double* what the manager, who was applied to, had offered!

And then I know of writers who were paid certain prices for their material when they were foolish enough to submit it to producers in person, and received *vastly* increased sums when they gave it to an agent whose business it was *never* to show anxiety when making prices on his wares.

"Selling" is *different* in the picture game!

**Van Loan, Schayer, Hoffman, Wilk**

Do advertising writers or publicity men "make" scenario authors ever?

Oh, yes! there's—

Hobbit Van Loan, and now—

Dick Schayer.

The Van Loan you must remem-

ber from his Universal exploits. Schayer was the original Selznick Pictures publicist. That is, when L. J. S. became "Selznick Pictures." You remember that great Clara Kimball Young campaign that scared all the "programs" so? Dick wrote the copy.

But the *very* first Selznick publicist—the one that L. J. had at World—was Milt Hoffman. Milt has also quit that game. He's a studio manager.

How the boys evolve! Hoffman's successor at World was Jake Wilk, who "closes the show" for Hiller and Wilk, as successful movie sales agents as the country boasts.

### After All That Publicity, Too!

What ever happened to the Motion Picture Co-operative Association?

J. A. Quinn seemed to have a good one.

And *what* names on those committees!

The association was formed for the purpose of "stabilizing the industry and eliminating many unsatisfactory conditions in production and distribution."

You didn't have to use a field glass to spy those conditions, either!

The association's work was *cut out* for it.

But it hasn't done a thing since its formation. Too bad. And after all that nice publicity, too.

One of these days an association will come along that will work lots of reform. Then it will "shoot its publicity." And then the latter will be believed!

### The Advantage of Foreign Talent

Albert Capellani starts his own company and we know in advance the class of production to expect.

Albert will never stamp a poor product with *his* name!

And he usually picks stories of popular appeal.

Albert came to the States at about the time that Tourneur and Chautard arrived from France to elevate American production standards.

Isn't it a tip to England? I still maintain that she can employ American star and producing talent to great advantage.

When Capellani, Tourneur and Chautard came over there were few "big" American directors. Now there are numbers of them.

Will the acquirement by British firms of Yankee producing talent result likewise for the British industry?

### A Tip to the Good Doctor

The esteemed Dr. Frank Crane, friend of the screen, warns:

Once more now speak for the Jackals.

Who are the Jackals?

They are Greed, Selfishness, National Egotism, Race Pride, Class Hate, Distrust, Secret Diplomacy, Military Ambition, Partisanship, Jealousy, Envy, Monarchy, Fanat-

icism, Religious Intolerance, Love of Conspicuousness, Willingness to Make Trouble for the Sake of Self-Advertisement, and all the pack of yapping, snooping, vicious and cowardly passions and ideas that cannot understand what the word Humanity means, that fear and condemn the People that set Personal, Party, Sectarian and National advantage above the welfare of the human race.

But I would venture to the Doctor that the screen could show All of them up!

### Right Message via Wrong Messenger

Harold Nelson is an Anti Jingo like Old Exhibitor. He wants to see that Anglo-American film entente that we have advocated persistently. Nelson is the advertising and publicity manager of London Inter-Ocean, and commands the respect of the craft on his side. He prints:

"Most men consider that the best thing that could happen to the world in 1919 would be a real *entente* between Great Britain and the United States. In my opinion, the same consummation is equally desirable between members of the film trade in the two countries. Fortunately, there are numerous indications that this may soon be brought about. The old spirit of jealousy of the American producer which every now and then found expression in the trade and lay Press has given way to a spirit of emulation and friendly rivalry which cannot fail to be good for the business. At the same time, the American trade papers and American film men are evincing a new interest in British productions—are even *asking* for them, in order to provide variety in their program."

But why waste so lofty a message on the American-baiting Cinema of London? I'd liked it a darned sight better in the pages of Bioscope or Kinematograph Weekly!

### Miss O'Grady Points the Way

Ellen O'Grady, a real credit to American womanhood and the first female deputy police commissioner of New York, discovers that Broadway isn't as bad as she expected to find it.

In short, the lady had spoken about Broadway AFTER VISITING IT.

Most of the opposition to pictures on the part of minorities of the population, is caused by the circumstance that these minorities *stay at home nights!*

They **KEEP AWAY** from the movies.

The *majority* of the community—knowing—is seldom opposed to the Screen.

If the minority would only apply Miss O'Grady's example to the pictures—

If they would **COME AND SEE!**

"Without Fear or Favor" spoke of school opposition to the Screen some issues ago. And it advised bringing the school people to the picture show, plus their charges, "by featuring the news reels to them."

This was before Miss O'Grady spoke.

But we knew even then that a perfect method of disarming critics was to hold the door wide open for them!



## FIGHT FOR SUNDAY PICTURES TO GET IMPETUS IN SYRACUSE

State Exhibitors Call Convention for Feb. 26,  
When Sen. Thompson and Health Com-  
missioner Copeland Will Speak

**A** CALL for a statewide convention of motion picture exhibitors in the State of New York has been issued by President Sydney S. Cohen. The call is for Feb. 26, at the Onondaga Hotel, Syracuse. Following is the text of President Cohen's invitations:

To the Motion Picture Exhibitors of the State of New York:  
Fellow Exhibitors:

The people of the State of New York want motion picture entertainment on Sunday. Their overwhelming patronage of Sunday pictures proves this beyond the shadow of a doubt.

The courts of this State have rendered conflicting decisions on the legality of showing motion pictures on Sunday. We must, therefore, seek help in the Legislature.

Ever since the State-wide conference held at Albany last September, the officers of the State League have left no stone unturned to prepare the way for a successful campaign to that end. It is our duty to give voice to the wishes of our patrons. Threatened taxation and other vital problems call for your careful action. This is the supreme moment for making a united and impressive demonstration, if not for ourselves, then, on behalf of our patrons. We earnestly desire your counsel and support whether the owner of a large house or a small one.

Therefore, you are urged to come to the City of Syracuse on the 26th day of February, 1919, to attend a State-wide convention of exhibitors to be held at the Onondaga Hotel at 11 a. m. on the day above mentioned.

Your voice and your vote will be the deciding factors as to the methods, and no doubt the success of passing this legislation at this session.

Opportunity is knocking at our door. Men of affairs in all walks of life familiar with political conditions say that this is the year. The people are with us; are we with the people? There is no power like the power of our screens. Now is our time to use them.

## SCREENS AID MAYOR Help Indianapolis Executive Fight Bolshevism

The Motion Picture Exhibitors' Association of Indianapolis, through Charles Olson, chairman, has tendered to Mayor Jewett the use of the screens in all the picture theaters of the city to combat "Bolshevism or any other form or breed of anarchy." The mayor has written a series of statements against Bolshevism which will be thrown on the screens.

## "Ravished Armenia" Charges Record Price

"Ravished Armenia," the official picture of the American Committee for Relief in the Near East, shown at the Hotel Plaza the week of Feb. 16, is said to charge the highest admission price ever charged for a film performance—namely, \$10. The proceeds will be devoted entirely to Armenian relief work. Aurora Mardiganian, whose life story forms the basis of the picture, will speak, and a number of prominent society women are patronesses.

## New Pickford Film

The story "Burkesses' Amy," by Julie M. Lippmann, is to be Mary Pickford's next production for the First National Exhibitors' Circuit.

Positively no so-called co-operative booking or film selling scheme of any kind under whatever guise or by whomsoever proposed will be considered or discussed at this convention.

We put none but exhibitors on guard.

Among the prominent persons who will address the convention will be Senator Thompson of Niagara, who made such a gallant fight for the Sunday opening bill at the last session of the Legislature, and who is again putting forth his best efforts for the bill, and Dr. Royal S. Copeland, Health Commissioner of New York City, who needs no introduction to the exhibitors of America.

Buffalo exhibitors have formed a Sunday opening committee and have engaged Lieut. Jack Wall as executive secretary. This week patrons are being asked to sign petitions favoring the bill legalizing Sunday pictures, and few are refusing to boost the measure.

Supreme Court Justice Bergen of New Jersey has instructed the Union County Grand Jury, called in special session, to return indictments against the proprietors of moving picture theaters for Sunday performances if the prosecutor submits evidence that the law has been violated. For the last three Sundays Elizabeth's motion picture houses have given performances, countenanced by Mayor Victor Mrayling and the police. Ministers complained to Justice Bergen. The Grand Jury then was summoned.

## Famous Players to Make "Secret Service"

"Secret Service," of which William Gillette is the author and in which he starred for many years, has been purchased for the screen by Famous Players-Lasky.

"We expect to announce in the near future," said Mr. Lasky, "the name of one of America's foremost actors to play the role created by Mr. Gillette."

## Maurice Tourneur to Star Pauline Starke

Pauline Starke who has just finished title role in an eleven reel production entitled, "Humanity," has been engaged by Maurice Tourneur to play the starring role in "Marcene." Mr. Tourneur will picture "Marcene" from the novel of that name, as the next of his independent features being made at Culver City.

## "House Without Children" Completed

"The House Without Children," the film version of the play of the same name by Robert McLaughlin, which has been in the course of making in Cleveland for the past three weeks, was completed this week, and the cast has returned to New York. Gretchen Hartman is the leading woman of the picture.

THE INDIANAPOLIS NEWS  
INDIANAPOLIS, January 9, 1918.  
Managing Editor of  
THE DRAMATIC MIRROR, INC.,  
Dear Sir: As photoplay editor of the News I find in your publication many articles useful to my work, and I want to congratulate you on your special Christmas edition of 1918.

I subscribe to a number of magazines dealing wholly with the movies and must say that your publication ranks as high as any of them. In the edition mentioned I was especially pleased with the biographies of the stars.

Wishing you continued success,  
I am,

Very truly yours,  
M. Lowell Oash, Photoplay Editor.

## "BIG FOUR" WILL RETAIN ALL STOCK Will Incorporate in New York as United Artists' Association

The United Artists' Association, which is the official title of the "Big Four" combination of film stars, will be incorporated in New York with a capitalization of \$900,000. Shares at \$100 each will be issued, but they will be divided exclusively among David W. Griffith, Charles Chaplin, Douglas Fairbanks and Mary Pickford, eliminating any possible interference by outside stockholders. These arrangements were made by the four stars and their attorney, William G. McAdoo, at a recent meeting in Los Angeles.

William S. Hart has withdrawn from the association, with the announced intention of retiring from the screen.

## Local Option for Sunday Films in Indiana

The Indiana Motion Picture Exhibitors' League Sunday Movie bill has been favorably reported in the Indiana Senate. The bill has been amended to permit city councils to say whether Sunday shows shall be allowed after 1.30 P. M., and to give the mayors or trustees of towns the power to prohibit the showing of any picture in whole or in part, if objectionable.

## THREE STATES ARE BATTLING ANTI-MOVING PICTURE LAWS Bills Providing for Costly Censorship of Films and Advertising Threaten Nebraska and South Dakota—Sunday Ban in Iowa

NEBRASKA, Iowa and South Dakota exhibitors are fighting anti-picture theater legislation.

In Nebraska a censorship bill would necessitate the censorship of all film and all advertising before it could be shown. H. M. Thomas of the Rialto, Omaha, Neb., is leading the fight against it. The film men have organized with G. E. Akers of the Famous Players-Lasky as president; C. W. Taylor, Select manager, vice-president; C. E. Holah, A. H. Blank Enterprises manager, secretary, and William N. Skirboll, Metro manager, as treasurer.

Every exhibitor in Nebraska has been asked to circulate petitions among his patrons protesting against

## WILL FILM NOVELS OF FAMOUS AUTHORS

New Company to Make Stories  
of Stewart Edward White  
and Zane Grey

Major Stewart Edward White, the noted writer and late of the gallant Grizzlies, has been engaged by a new company called the Great Authors Pictures, Inc., to put his stories on the screen. Benjamin B. Hampton is the president and George H. Perry is the business manager of the new company. Mr.

A number of Zane Grey's stories are also to be filmed and Mr. Grey will be asked to render the same service in regard to his works as Mr. White performs in regard to his.

The first of Mr. White's stories to be filmed will be "The Westerners," for which director and cast have yet to be engaged. Zane Grey's first production will be "Desert Gold," with Jane Novak in the leading role.

## Katherine MacDonald Raised to Stardom

The newest star in the film firmament is Katherine MacDonald, sister of Mary MacLaren, Universal star, and at present wife of Molcolm Strauss, against whom she has just brought action for divorce.

A group of Chicago capitalists are backing Miss MacDonald. On March 15 Miss MacDonald is to begin her stellar career. She is to have the selection of her cast and her stories, and her backers are to lease a studio for her.

## Mae Marsh to Quit Goldwyn

Mae Marsh, who is shortly to come to New York, accompanied by her husband, Louis Lee Armes, has practically finished her Goldwyn contract, which expires this month.

Asked whether she would renew her contract with Goldwyn, Miss Marsh said she did not expect to. She has received an offer from another big concern.

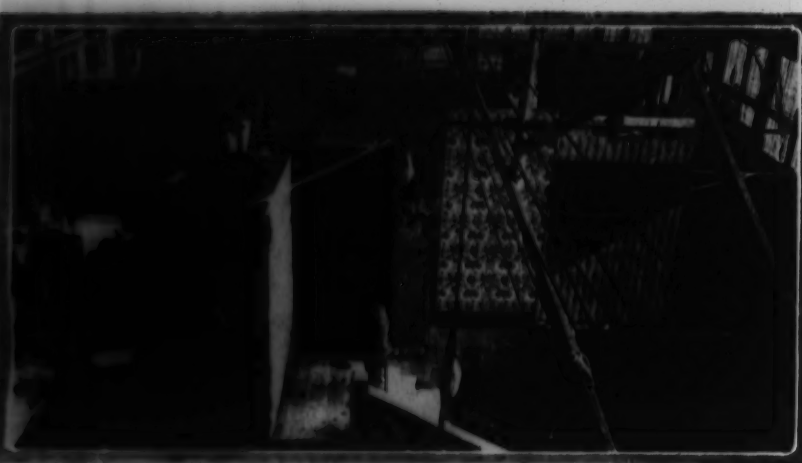
the proposed legislation.

In South Dakota two bills are before the legislature: one repealing the present law which permits the showing of educational pictures on Sunday, and providing heavy penalties for showing any kind of moving pictures on Sunday; another establishing a censor, with two assistants, who will have to pass on every bit of advertising and every film shown in the state, and imposing a \$2 tax on every reel of film.

Iowa is threatened with Sunday closing legislation, but the exhibitors, who are making a strong and a systematic fight, are confident they can pull its teeth by confining it to local option—which Iowa now has.



Design George  
Loy and Carlisle  
Blackwell, co-stars  
in "Hitting the Trail"



Second-story work at the  
World Film Peerless  
Studio

"Old Curiosity Shop," Brun-  
ton Studio, which is now be-  
ing used by United Pictures



(World),  
improvising a  
Ford into a dressing  
room out on location

## "THE LION AND THE MOUSE"

Alice Joyce a Fascinating Heroine in Screen Version of Klein Play, Says Mantle

In two particulars, at least, Tom Terriss, director, and the camera man who assisted him, have done a first-class job in transferring Charles Klein's once famous drama, "The Lion and the Mouse," to the screen for Vitagraph. The choice of the cast is all but perfect, and the photography is impressively fine, even in this day when such perfection is more or less common.

The drama itself Mr. Terriss has elected to play in the minor key of comedy rather than in the major key of stressful conflict. By so doing he has rather weakened the story, but no doubt strengthened the role of Shirley Rossmore for Alice Joyce.

Here is one of the loveliest and most appealing of screen personalities, and placidity becomes her. She accomplishes her particular dramatic effects with a minimum of effort, the downcast or languorous, prayerful or pleading eye, the furtive suggestion of tears to follow, the set mouth of determination, the flashing glance of defiance do as much for her as a display of very passions do for many an emotionalist of twice her equipment.

Still, I must confess, a young woman who has smuggled herself into the home of a multi-millionaire, intent on stealing from him two letters that will clear her father from criminal charges falsely made against him, is being an upright jurist who has stepped in the tail of the big business octopus, would not likely conduct herself at all times as the mouse-like guest of the title. With suspicion assailing her and discovery threatened at all times she would have been at least a bit fearful and not a little anxious, thus creating a suspenseful interest in her predicament the picture does not now inspire.

However, it is a pleasant romance as it stands. Miss Joyce is a fascinating heroine, active or passive; Conrad Nagel, Alice Brady's personable leading man in "Forever

After," is a fine young hero, and Anders Randolph is a perfect choice for the business buccaneer, both in appearance and exceptional acting ability. Smaller parts are credited to Mona Kingsley, T. W. Carlton, Jane Jennings and Henry Hallam. The title writer overlooked a comedy opportunity by not putting the English secretary in character, but title writers are always doing that.

BURNS MANTLE.

## VITAGRAPH BUYS KALEM PROPERTY Acquires Rights to Huge Library Also Laboratories

President Albert E. Smith has announced that Vitagraph has absorbed the Kalem properties, which include a huge library of photoplay subjects. Mr. Smith's announcement follows the news of Vitagraph's acquisition, some time ago, of Lubin properties and features.

The acquisition of the Kalem properties includes all produced subjects in the negative archives of that concern. This includes "From the Manger to the Cross," the first five-reel production made by an American producer.

Title was also acquired by Vitagraph in the Kalem and Lubin deals to such stage successes as "The Lion and the Mouse," about to be released with Alice Joyce as the star; "The Third Degree" and "The Gamblers," all three by the late Charles Klein; Eugene Walter's "The Wolf," Winchell Smith's "The Fortune Hunter" and George Bronson Howard's "Shenandoah."

A further gain to Vitagraph in the Kalem deal regards the laboratories at the Brooklyn studio, which have been reinforced with the complete laboratory equipment of the big Kalem studio.

## Ruth Roland in Another Pathe Serial

Ruth Roland has proven so popular in serials for Pathe that the "House of Serials" has taken an option on her services for another serial to follow "The Tiger's Trail," which will be completed in June.

## IS THAT SO! CAPELLANI NOW HEADS HIS OWN PRODUCTIONS

Director, Starring June Caprice and Creighton Hale, to Release Through Pathe

The Albert Capellani Productions, Inc., was launched at a luncheon at the Cafe Boulevard on Monday, Feb. 17. The Capellani productions are to be distributed by Pathe.

At the luncheon were present Paul Brunet, vice-president and general manager of the Pathe Exchange; Louis Landry, assistant general manager of Pathe; Ferdinand Zecca, manager of productions for Pathe, all three of whom saw Mr. Capellani start in the motion picture business in France over twelve years ago. Present also were June Caprice and Creighton Hale, the stars who will be under the personal direction of Mr. Capellani.

The Albert Capellani Productions, Inc., has secured as the head of its scenario department Carlton Andrews, recently dramatic critic of the Theater Magazine.

Henry Mennessier, distinguished here and abroad for his scenic art, will assist Mr. Capellani as art director. Lucien Andriot will be chief photographer. Allan Rock will supervise the advertising and publicity and also will supervise and edit the titling of the films.

## Zane Grey Pictures Co.

The announcement is made that the Zane Grey Pictures Company has completed its organization, and is about to begin production. The man principally responsible for the organization of the Zane Grey Company is Eltinge F. Warner, owner of Field and Stream and Smart Set. (Screen Continued on 328)

Billie Rhodes, the San Francisco girl, who made good in the East in musical comedy and is now a movie star, has returned home and is appearing in a vaudeville act at the Tivoli, San Francisco.

W. H. Mitchell, manager of the Calgary office of the Famous Players film service, has gone to Vancouver to take charge of that office.

Harold Lockwood, the screen star who died two months ago, left an estate valued at \$45,000 to be divided among his mother, his son and a friend in Los Angeles.

George D. Wright, whose single-reel Mexican subjects have just been released by the Educational Film Co., has returned to Mexico to make some new pictures under the auspices of the Mexican government.

Dorothy Phillips has recovered from a recent illness, and is in search of a novel or play suitable for her next production.

Oscar C. Apfel claims to have achieved a record with his "Ravished Armenia," the official Armenian Relief film. He completed eight and a half reels in less than five weeks.

Gerald Mygatt, recently honorably discharged from the army, has joined the W. W. Hodkinson Corporation as director of advertising and publicity. Naomi Childers is Bert Lytell's leading woman in his newest picture, "The Blind Man's Eyes."

W. A. Robbins, en route from Australia to New York, where he will represent the Co-operative Film Exchange, Ltd., stopped over in Los Angeles to pay a visit to the new Metro studios in Hollywood.

Harry MacRae Webster, the producer of "Reclaimed" in which Mabel Julienne Scott and Niles Welch are co-starring, is in New York.



# THE PICTURES' FIRST SHOWING REPORTED

From Every Part  
of the Country

# BY WIRE

Just Before  
Going to Press



## "False Faces"

(Paramount—Henry B. Walthall)

### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "Gripping story."

### WIRE REPORTS—CENTRAL

*Box Office Value*.....Great  
*Exhibitor Comment*: "Splendid picture." "Fine acting."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent  
Dramatic Interest.....Gripping  
Atmospheric Value.....Good  
Setting.....Excellent  
Acting.....Excellent  
Technical Handling.....Excellent  
Coherence.....Good  
Costuming.....Good  
Photography.....Good  
Quality.....Good

### SYNOPSIS OF STORY

This story of the war concerns the adventures of the "Lone Wolf," who has turned from his criminal pursuits to avenge the loss of his home and to serve his country. He succeeds in running down a German spy. He works hard and wins honors on the battlefield, and in the end, after succeeding in breaking up a nest of spies in America, he rescues the girl of his choice and looks forward to a life of happiness.

## "Secret Marriage"

(Triangle—Mary MacLaren)

### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comment*: "Good work by star and cast."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair  
Dramatic Interest.....Fair  
Atmospheric Value.....Fair  
Setting.....Fair  
Acting.....Fair  
Technical Handling.....Fair  
Costuming.....Good  
Photography.....Good  
Quality.....Fair

### SYNOPSIS OF STORY

Mary goes out riding with her girl friend and two "fellows." Mary forgets to put the key under the door mat and instead puts it in her coat pocket. This coat she loans to her girl friend, who has suddenly decided to get married. So when Mary tries to get in her home she cannot, and is forced to remain away all night. This looks to her frantic father as if her reputation were gone entirely, but soon the circumstances are explained and all ends well.

## "As the Sun Went Down"

(Metro—Edith Storey)

### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "Storey can always be counted on for crowded houses."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Fair  
Atmospheric Value.....Good  
Setting.....Good

## The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

Acting.....Good  
Technical Handling.....Good  
Coherence.....Fair  
Costuming.....Good  
Photography.....Good  
Quality.....Fair

### SYNOPSIS OF STORY

"Colonel Billy" is a young woman who is feared by the men because of her prowess with the gun, and shunned by the women because of her reputation in a community where reputations are none too savory anyway. When a "sky pilot" comes along to this little colony formed during the gold rush in '49, he finds a long lost brother, "Faro Bill," and a deal of goodness underneath all these rough exteriors. He manages to clean up the town in fine shape and to win the respect and genuine love of its unruly inhabitants, and he brings about the marriage of "Colonel Billy" and his brother.

## "Mrs. Wiggs of the Cabbage Patch"

(Paramount—Marguerite Clark)

### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "One of Clark's best." "Excellent combination of delightful star and story."

### WIRE REPORTS—CENTRAL

*Box Office Value*.....Great  
*Exhibitor Comment*: "Just a fair picture, but popularity of story pulls it over big."

### WIRE REPORTS—SOUTH

*Box Office Value*.....Good  
*Exhibitor Comment*: "Another triumph for Clark."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Fair  
Atmospheric Value.....Good  
Setting.....Effective  
Acting.....Good  
Technical Handling.....Fair  
Coherence.....Fair  
Costuming.....Good  
Photography.....Good  
Quality.....Good

### SYNOPSIS OF STORY

Lovey Mary is an orphan who befriends the small children in the orphanage. Later she is made a monitor in the institution, and in her care is placed a child whom she comes to love as a brother. When the mother tries to reclaim the child Mary flees with him to the home of Mrs. Wiggs

in the Cabbage Patch, and the two become members of Mrs. Wiggs' large household. Matters are straightened out eventually, the mother gaining the child and a husband, and Mary becoming the ward of a philanthropist. Mrs. Wiggs is made the housekeeper in the latter's family and Lovey begins a romance with young Billy Wiggs.

## "The Lion and the Mouse"

(Vitagraph—Alice Joyce)

### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "Strong story well told and finely acted."

### WIRE REPORTS—WEST

*Box Office Value*.....Great  
*Exhibitor Comment*: "Just the kind we want." "Joyce just fits part."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Good  
Atmospheric Value.....Excellent  
Setting.....Excellent  
Acting.....Good  
Technical Handling.....Excellent  
Coherence.....Good  
Costuming.....Excellent  
Photography.....Excellent  
Quality.....Excellent

### SYNOPSIS OF STORY

Shirley Rossmore is the daughter of Judge Rossmore, who has been removed from the bench through the influence of Ryder, a powerful financier. Shirley seeks to clear her father's name in the eyes of the world, and secures a position as secretary in the home of Ryder, in order to obtain proof against the "Wall Street lion." She manages to outwit him, and also gains his real affection. Finally she gains his consent to her marriage to his son, whom she has loved for years.

## "The Indestructible Wife"

(Select—Alice Brady)

### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comment*: "Brady always a favorite."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Amusing  
Dramatic Interest.....Fair  
Atmospheric Value.....Good  
Setting.....Good  
Acting.....Good  
Technical Handling.....Good  
Coherence.....Good

Photography.....Good  
Quality.....Good

### SYNOPSIS OF STORY

Charlotte Ordway is an athletic wife who has kept up the strenuous life long after her husband played out completely. To save him, his friends agree to take turns entertaining Charlotte, but they are saved this duty by a physical culture trainer who rides, dances, swims, golfs, plays tennis and does countless other things at Charlotte's beck and call until he falls in love with her and then receives a severe horsewhipping for his pains. Finally her husband takes things in his own hands, pilots Charlotte to an old mill and there proceeds by cave man methods to tame her, thus bringing about the anticipated happy ending.

## "Romance and Arabella"

(Select—Constance Talmadge)

### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "Delightful romance."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent  
Dramatic Interest.....Very Good  
Atmospheric Value.....Fine  
Setting.....Beautiful  
Acting.....Very Good  
Technical Handling.....Well Done  
Coherence.....Clear and Rapid  
Costuming.....Good  
Photography.....Good  
Quality.....

An exceptionally good picture

### SYNOPSIS OF STORY

Arabella's husband is dead, and now, as a widow, she again demands romance. First there is Bill, whom she has long known. He provides her with a series of lovers. There are cave-men—Westerners, an artist, a youthful enthusiast, a doctor—and others. But after romancing with them all, she tires of the sport and decides to settle down with practical Bill.

## "Every Mother's Son"

(Fox—Charlotte Walker)

### WIRE REPORTS—WEST

*Box Office Value*.....Fair  
*Exhibitor Comment*: "War atmosphere against it."

### WIRE REPORTS—SOUTH

*Box Office Value*.....Great  
*Exhibitor Comment*: "Fox features growing in demand."

### SYNOPSIS OF STORY

This drama of the war concerns a mother's unwillingness to give up her sons to her country. The eldest has been taken prisoner by the Germans, the second is wounded, so when the draft reaches her boy who has just become eighteen years of age, she rebels. The son, too, has ideas which do not coincide with his patriotic father's, so he and the mother leave home. But later the brutality of the Germans is brought home to them, and the young lad enlists. Finally the war ends, and the three sons return home, victorious, for Christmas.

Anything You Want to Buy or Sell?

THE MARKET PLACE

On Page 330 Will Do It For You

### "Johnny on the Spot"

(Metro—Hale Hamilton)

#### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comment*: "Breezy comedy." "Well acted."

#### SYNOPSIS OF STORY

"Johnny on the Spot" is Johnny Rutledge, a happy-go-lucky hero, who has visions of making \$5,000 out of a book depicting speed and urging all to "take it easy." The girl who figures in the story is another would-be author whom he befriends. She is also an heiress under a will which stipulates that she must be located before a certain hour without the aid of advertising mediums, and if found happily married will be entitled to the fortune. To get the stuff of life, Johnny joins a medicine show and there he accidentally hears of the will. He then changes his tune, shows speed enough to rescue her from the machinations of a couple of crooks, who also know of the will, and not only gets the girl, but the reward as well.

### "The Scarlet Shadow"

(Universal—Mae Murray)

#### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "Murray's growing popularity filled houses."

#### SYNOPSIS OF STORY

This drama tells the story of a girl who lives with her stern old aunt. Every natural impulse is checked, and the girl is told she will never amount to anything, for she has inherited the "scarlet" strain from her mother. The girl lives in terror, but in the end it is revealed that the mother's sin was that she had married twice! So finally the girl feels free of blood taints, and de-

cides to follow her mother's example—once—and marry the man of her choice.

### "Child of M'sieu"

(Triangle—Marie Osborne)

#### WIRE REPORTS—EAST

*Box Office Value*.....Fair  
*Exhibitor Comment*: "Kid-pictures are not popular in my theater."

#### SYNOPSIS OF STORY

A little waif, adopted by M'sieu, keeper of a Bohemian tavern, is adored by all the patrons of his place. Absinthe, the pianist, whose career as a great musician had been interrupted by his love for drink, is one of her best friends. It is he who tells her the story of Pippa, in Browning's "Pippa Passes," a verse from which is quoted above the fireplace in the tavern. This story inspires Marie to emulate the example of Pippa. In many instances her singing arouses nothing but amusement, but eventually she succeeds in making her hero, a young bachelor patron, realize that his true love is for Celeste, a friend for whom she has begged M'sieu's kindness, and not for the dirt who is trying to attract him.

### "Peggy Does Her Darndest"

(Metro—May Allison)

#### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comment*: "Pretty little picture." "Attractive star."

#### SYNOPSIS OF STORY

Peggy is fond of all boy sports and dislikes the mannerisms of her society sister. Peggy also believes she is a real detective and undertakes the guardianship of a famous jewel brought to her father. She disguises

herself as a maid and learns that a thief is planning to steal the jewel. She defeats him on the night of the robbery and receives the congratulations of her family. Then she grows up sufficiently to win the love of her sister's favorite "beau," and plans are made for her wedding day.

### "Hell Roarin' Reform"

(Fox—Tom Mix)

#### WIRE REPORTS—SOUTH

*Box Office Value*.....Great  
*Exhibitor Comment*: "Mix growing in favor."

#### SYNOPSIS OF STORY

The town of Tarantula is badly in need of reform, so Tim, a cow-puncher, undertakes the job of reforming it. He is sent with funds for the Belgian Relief, and is held up on the road. He manages to rout the robbers, and saves the occupants of a stage coach. He wins the heart of a girl victim of the robbers, but only manages to win her hand after a busy courtship in which his trusty pistol plays a large part.

### "The Echo of Youth"

(Ivan Abramson—Charles Richman, Leah Baird, Pearl Shepard)

#### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comment*: "All-star cast does wonderful work."

#### SYNOPSIS OF STORY

Peter Graham, in his youth, has had an affair with an adventuress. He has since married, and in order to keep his past hidden from his wife and daughter, he is forced to pay large sums of money to the woman for the support of herself and their son. Complications ensue when this son, grown to manhood, falls in love

with Graham's daughter. However, when confessions are made on all sides, it is divulged that the boy is not Graham's at all, so there is a happy ending.

### "Fighting Through"

(W. W. Hodkinson—E. K. Lincoln)

#### WIRE REPORTS—CENTRAL

*Box Office Value*.....Good  
*Exhibitor Comment*: "Holds attention."

#### SYNOPSIS OF STORY

The young hero fails to respond to his country's call because he cherishes the ideas of his father that the flag of the Union is not his, for the flag of the Confederacy his ancestors fought for. So his fiancée casts him aside, and it is not until he has undergone many adventures and proven to her his bravery and overcome his prejudices that he again is accepted by her—and this time it is forever.

### "The Moral Deadline"

(World—June Elvidge)

#### WIRE REPORTS—EAST

*Box Office Value*.....Fair  
*Exhibitor Comment*: "Nothing especially interesting."

#### SYNOPSIS OF STORY

Evelyn Merrill is a poor girl who marries the rich Hal Baker. His family disapproves of the match and tries to separate them. A band of sailors shanghai the husband and for a year he is parted from Evelyn. In the meantime she is without money or friends and she has a hard struggle to care for herself and her child. But finally the two are reunited and all ends happily.

## BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Adele, United Pic., The  
 Amazing Impostor, Amer.  
 And a Still, Small Voice,  
 Ex. Mut. Dist. Corp.  
 Breed of Men, Art.

Creaking Stairs, Univ.  
 Eleventh Commandment,  
 Ex. Mut. Dist. Corp.

Eternal City, Param.  
 Faith, Metro  
 Game's Up, Univ.  
 Girl Dodger, Param.

Happy Though Married, Param.  
 Hard Boiled, Param.

Heart of Gold, World  
 Hoarded Assets, Vita  
 In For Thirty Days, Metro  
 Little Orphan Annie, Pioneer  
 Love Auction, Fox

Luck and Pluck, Fox  
 Maggie Pepper, Param.  
 Mandarin's Gold, World  
 Molly of the Follies, Amer.  
 Nature Girl, Univ.  
 Out of the Fog, Metro  
 Restless Souls, Tri.  
 Rough Neck, World  
 Sandy Burke of the U Bar U,  
 Gold.

Sea Flower, Univ.  
 Speaker, The, Metro  
 Told of The Times, Pathe  
 Two Brides, Param.  
 Two Gun Betty, Hod.  
 Venus in the East, Param.  
 Woman! Woman! Fox

(West) Good—"Splendid and timely picture." (South) Good—"Fine picture."  
 (East) Good—"Mister pleasing." "Story interesting and clearly told." "Patrons liked it."  
 (East) Good—"Struck public favor."

(East) Great—"Another Hart topline." (West) Great—"Capacity." "Better than usual." (South) Good—"Typical  
 Hart picture."  
 (South) Good—"Pleasing picture." "Star shows versatility in new role."  
 (East) Great—"Very interesting."

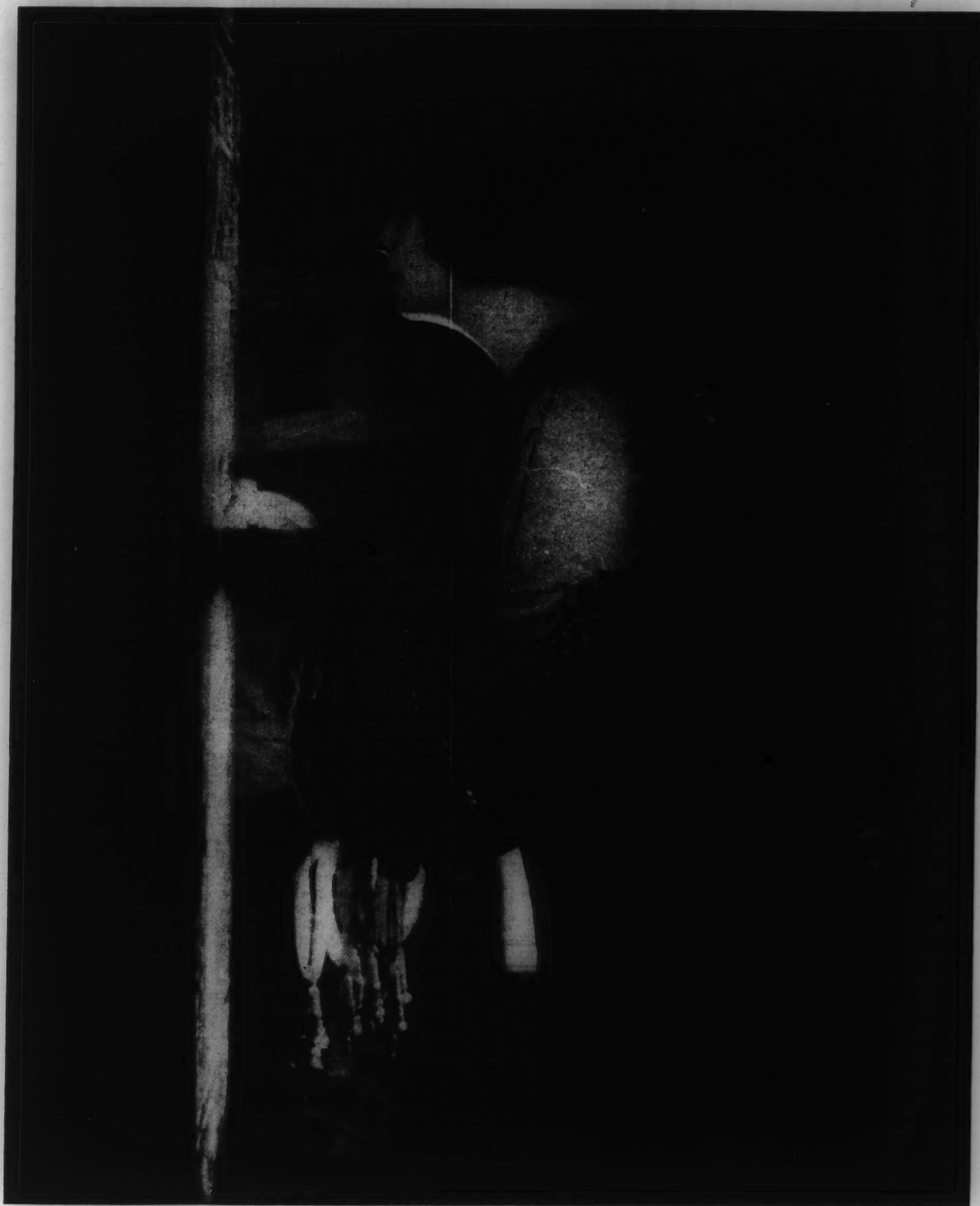
(East) Good—"Good story." "Popular star."  
 (East) Good—"Lytell in a good Lytell comedy."  
 (East) Good—"Strong play, well done."  
 (West) Good—"One of Ray's best." (South) Good—"Ray can always be depended upon to draw." "Funniest picture  
 Ray has made."

(East) Great—"Refreshing and pleasing." (West) Great—"Capacity houses."  
 (East) Great—"A comedy that is refreshing." (Cent) Great—"A good picture for amusement." (South) Good—"Tense  
 heart interest throughout."

(East) Great—"Interesting story and a favorite star."  
 (East) Great—"Fascinating drama."  
 (East) Good—"Allison in a lively comedy."  
 (East) Good—"Seemed to please everyone."  
 (East) Good—"Interesting and well done." (West) Good—"Acting splendid, setting and characters good." (South)  
 Great—"Pearson great favorite." "Crowded houses."

(South) Good—"Full of rapid action."  
 (East) Great—"Reputation of stage play packed house." "Fine work by star." "Advertises itself."  
 (East) Good—"Star always draws well." "Interesting picture well acted." "Picture did well at my house."  
 (Cent) Good—"Nice show all the way through."  
 (East) Good—"A pretty picture."  
 (East) Great—"Star draws such houses that I have to 'turn 'em away.'" "An excellent picture."  
 (East) Good—"Same old stuff." "A social drama that appeals."  
 (East) Good—"Montagu Love always draws."  
 (East) Great—"A vivid Western picture not overdrawn."

(East) Good—"Pleasing romance."  
 (East) Great—"Lytell big drawing card." "Picture success."  
 (East) Good—"Keenan proved a good drawing card."  
 (East) Good—"A picture that holds attention."  
 (Cent) Good—"Agreeable romantic play."  
 (East) Great—"Comedy drama that pleased." (Cent) Good—"Washburn pleases." (South) Good—"Splendid picture."  
 (East) Great—"Nesbit wins new popularity in this." (South) Great—"One of season's best."



*CLARA KIMBALL YOUNG*

*who under the management of Harry Garson is making her first independent picture, "The Better Wife," with an all star cast including Lillian Walker, Kathlyn Williams, Barbara Tennant, Nigel Barry, Edward Kimball and Bennie Alexander*

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## U.S. FILMS POPULAR Government Series Still Going Well with Public

It is announced by the Division of Films that the determination of the Government to close that department of the Committee on Public Information, as announced recently by Charles S. Hart, director of the division, will have no direct bearing in the immediate future on the bookings of the several Government war features now being distributed through the World Film Corporation.

As stated by Mr. Hart, these several features will continue to be shown and all existing contracts with the World Film carried out, but it is believed that the features will have been exhibited in the majority of important territories within the time set for the closing of the offices of the division.

### Bertha Krieghoff Becomes Bertha K. Wood

Bertha Krieghoff, well known motion picture actress, has changed her name and will hereafter be known as Bertha K. Wood.

Miss Krieghoff was formerly associated with the Vitagraph Company, and more recently appeared to excellent advantage in "A Pair of Sixes."

A change of name in the midst of a professional career is something most screen or stage stars would undertake with reluctance, but Miss Krieghoff declares she will make Bertha K. Wood as well known in the future as Bertha Krieghoff was in the past.

### United Has Business Office in Los Angeles

The biggest social event of the Los Angeles motion picture world during the past week was the dinner at Hotel Alexandria, with J. A. Berst, president of United Picture Theater, Inc., as host. The dinner was in the nature of a farewell social event in honor of Milton M. Goldsmith, treasurer of United Picture Theaters, Inc., who left for New York City. Mr. Berst will enlarge the United scenario department and will establish an office, aside from that at the studio, to handle United business.

### Blackton Heads Committee Welcoming Heroes

The third welcome-home event staged by the 59th "Over Here" Association of Brooklyn for the 59th Coast Artillery Heroes who recently returned from overseas, was given Feb. 19 at the Kismet Temple, Brooklyn. The features of the program arranged by Commodore J. Stuart Blackton who is the head of the Entertainment Committee, were a Big V Comedy, "Shoulder Arms" with Charlie Chaplin, and the pictures taken by the Blackton cameraman of the 59th's arrival home.

### Huge Sign for Picture

The largest painted sign in New York City advertising "The Heart of Humanity" has been completed. It is on the north wall of the Mecca Building, 1600 Broadway, and has been in the process of painting for over two weeks. The sign is 74 by 122 feet, and the words, "The Heart of Humanity," are over 8 ft. in height.

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